



Concept Art, Digital & Matte Painting Magazine

2D artist

Concept Art, Digital & Matte Painting Magazine

Issue 006 June 2006 \$4 / €3.25 / £2.25

Interviews

Vinegar
Kim Taylor

Tutorials

King Kong, Pier Duty
Elements Fire & Smoke
& Fiery Explosion

Making Offs

'So, you really think i'm too fat?',
'Lord Fredrickson' & Digital Art
Masters 'Masquerade'

Galleries

Featuring Ken Wong, Graven
Tung, Waheed Nasir, Philip
Straub, Michael Hideux, Marek
Hlavaty, Daniela Uhlig, Kuang
Hong, Benita Winckler & Andrew
Hou

Competition

Win Photoshop CS books!



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TUTORIALS

Adonihs

Graven Tung

Richard Tilbury

Alyn Hunter

Adonihs

Daniela Uhlig

Dominus Elf

Egil Paulsen

GALLERIES

Ken Wong

Graven Tung

Waheed Nasir

Philip Straub

Michael Hideux

Marek Hlavaty

Daniela Uhlig

Kuang Hong

Benita Winckler

Andrew Hou



Editorial

Welcome

To the 6th Issue of 2DCreative.

The team here thank you for your support and long may it continue!

Artist Interviews

We talk to 2 Artists this month, very different from each other in many respects. One male, one female, one student and one professional.

Vinegar and Kim Taylor give us both sides of the industry from their very different perspectives.



Tutorials

This month (as requested ;-) we are full of tutorials for all. Digital painting rules this month with the creation of King Kong by Adonihs. Pier Duty by Graven Tung shows us a completely different style. 2DArtist & 3DCreative Resident artist Richard Tilbury with Alyn Hunter and Adonihs show us the finer points of digitally painting Fire, smoke and explosions in the continuing Elements series.

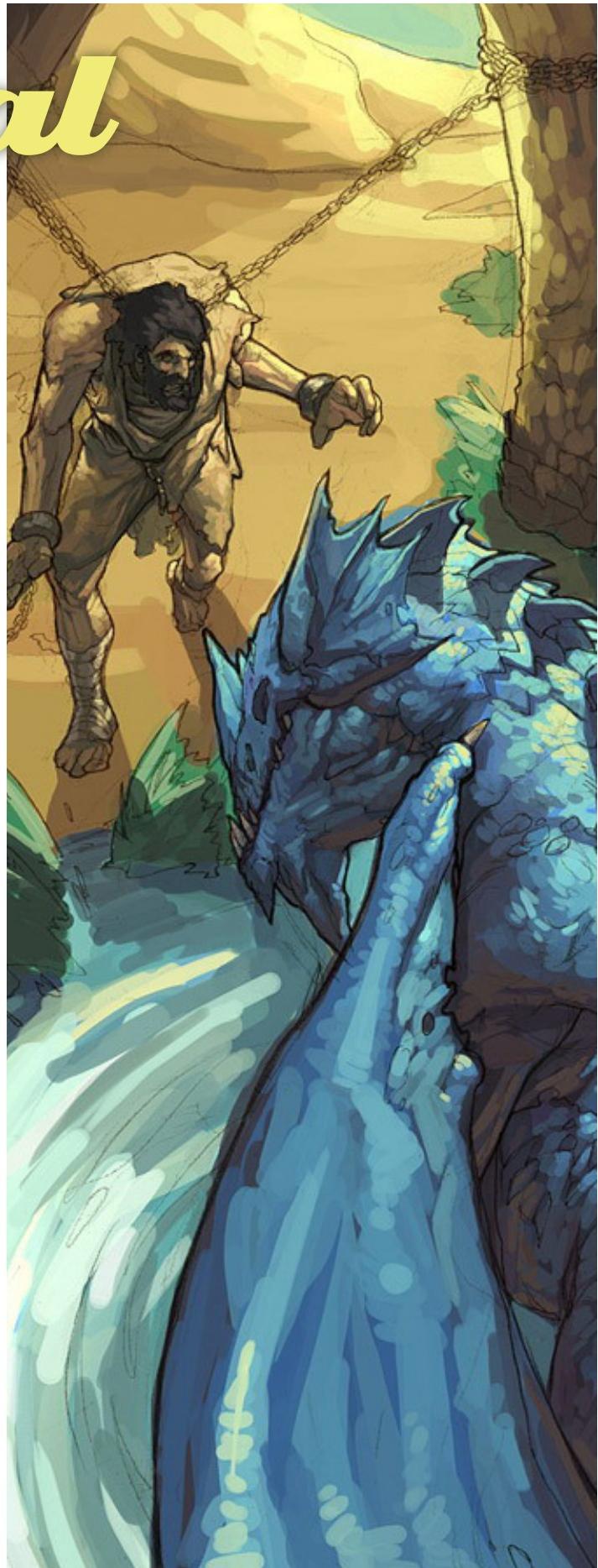
Making of's

3 this month. The hilarious "So, you really think I'm fat..." from Daniela Uhlig, "Lord Frederickson" by Dominus Elf (with a rather interesting look at creating character back-stories) and another Digital Art Masters Exclusive, "Masquerade" by Egil Paulsen.

Enjoy! Ed.

About us

Zoo Publishing is a new company comprising of a small team here in the Midlands UK. 2DArtist is our second magazine project following the successful 3DCreative (www.3dcreativemag.com). We are very grateful for the support of the following CG sites which have helped promote and spread the word about our publications. As well as ourselves, all digital artists owe a lot to these communities for the incredible amount of work they do for the CG Industry. 3DKingdom, 3DLinks, 3DTOTAL, 2DValley, 3DM3, CGUnderground, ChildPlayStudios, DAZ 3D, 3DEXCELLENCE, Epilogue.net, GFXArtist, the3DStudio, CGDirectory, MattePainting.org, Max-Realms and Mediaworks, we look forward to lasting and successful partnership with these CG community sites





Contributors

Every month, many artists from around the world contribute to 2DArtist Magazine. This month, we would like to thank the following for their time, experiences and inspiration.



Vinegar

Freelance Illustrator / Concept

Artist > Warsaw, Poland. My serious interest in drawing began around 2003 when I found vast possibilities in digital media.



Since then I started working hard on my drawing skills, learning from my own mistakes. I started working in the field of Computer Graphics around 2004 when I had my first serious commission. Over the last two years my work has featured in many formats, and I'm drawing for books and games doing Illustrations and Concept Art.

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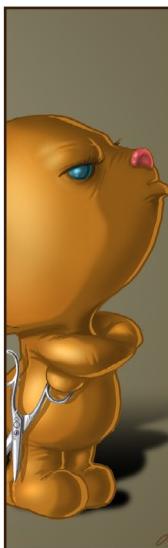


Daniela Uhlig

Berlin, Germany.

I "suffered" from school for 13 years until I finally graduated, then I was educated for a job (that I won't mention now) for 3 years, which was even worse than school. However, I now have been working as a graphics designer/illustrator for 2 years now and I might eventually study art sooner or later. So - to keep it short - I love painting since I can hold a pen in my hand and so it can be described as being my passion.

<http://www.du-artwork.de>
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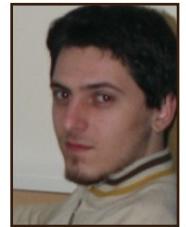


Dominus Elf

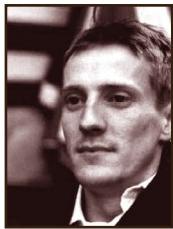
2D illustrator / Concept artist >

Freelancer > Romania

I studied traditional art at Haricleea Darcle high school in Braila, after that I began to use the computer for creating my artworks; then started using Photoshop about 6 years ago and learning almost everything from the almighty internet. Since then, I've been working as a freelancer doing concept art and illustration for several movies and games.



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www.pandemoniumart.net



Richard Tilbury

Have had a passion for drawing since being a couple of feet tall. Studied Fine Art and eventually was led into the realm of computers several years ago. My brushes have slowly been dissolving in white spirit since the late nineties and now alas my graphics tablet has become their successor.

Still sketch regularly and now balance my time between 2 and 3D although drawing will always be closest to my heart.

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Kim Taylor

Matte Painter/Texture Artist/

Concept Artist. London,

England > In 2003, straight out of university, I started working at MPC, London, as a Matte Painter. I have since worked on many amazing projects including Xmen 3. I'm currently working on a tv adaptation of Terry Pratchett's 'Hogfather', doing texturing, matte painting and concepts. I love to paint and to create.



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an interview with vinegar

"...enchanted by the smoothness and possibilities of digital art that I was never able to achieve using traditional media...I started experimenting with some freeware graphics programs...."



an interview with **vinegar**

Can you please give our readers a little introduction about yourself; your age, location, current projects etc.?

I'm a 22 year old female living in Warsaw, Poland. I'm the kind of girl who sits in a cafe sipping black coffee and always doodling in her sketchbook. I'm currently studying at two universities; a Master's degree in History of Art in Warsaw and I've just started Graphics in Lodz city. The rest of the time I work as a freelance artist. As for my current private projects, there are always plenty and I hardly finish any of them! Some of them I have been working on for many, many years, and they are mostly sketches, doodles and notes which I rarely unveil. I think the best description I can give of me would be to describe my work-place; a bit messy, coffee stains everywhere, yet pretty organised (I can always tell what is where and can't work in total chaos). Okay, now you know it all... I think!

“...I got enchanted by the smoothness and possibilities of digital art that I was never able to achieve using traditional media...”

Now, a little background history; when did it all start for you? You are self-taught, but what exactly was it that motivated you to start taking your drawing seriously?

I've been doodling since I was a kid. I always thought I was pretty good at it, but actually I was wrong! Around summer 2003, when I had to study for my first session of exams at university, I couldn't focus so I started browsing the Internet and found lots of websites with digital artworks. I was pretty amazed that these illustrations could be done on my own computer. I had always used colour pencils, pastels and paints (acrylics



and oils) to colour my drawings and I got enchanted by the smoothness and possibilities of digital art that I was never able to achieve using traditional media. So I started experimenting with some freeware graphics programs, showed my drawings in a few places and... failed miserably! Of course, my doodles were quite nice and had some potential, but when compared to other

artists' drawings I saw how much I lacked in my technique and anatomy-drawing skills. That's why I started working hard on all my flaws and still, to this very day, the better I get the more mistakes I see in my drawings. So I think my main motivation was (and still is) to achieve a technical level as good as my favourite artists (both old masters and contemporary ones).



You are clearly inspired by Manga illustrations; are there any artists in particular who greatly inspire you?

Haha, yes, I had a long period when I was really into manga and it influenced my style a lot, but lately I'm trying to use more realistic lights and proportions, although, as a fan of Japanese culture, and Asian cultures in general, I still like to smuggle little bits of these inspirations into my paintings. I never really liked the "huge-eyed" manga style and when I was inspired by Japanese artists it was more by the amazing detail in their drawings and unique narratives in comics. Artists like; Kouyu Shurei, Tsutomu Nihei, Kaori Yuki were a big inspiration for me, but I always adored older Ukiyoe artists, such as; Utagawa Hiroshige, Uemura Shoen, Katsushika Hokusai, Kawai Gyokudo. To be honest, I think I'm more moved by old European masters in general! One of my favourite painters of all time is Caravaggio. I also always liked the Mannerism period for it's interesting composition and colour schemes. My favourite period would be 19th Century art, with it's technically overwhelming academism, symbolism with amazing ideas and secession / art deco with unique stylized forms... Artists from



<http://vinegaria.com>



these times who really inspire me, are; William Bouguereau, Henryk Siemiradzki, John Everett Millais, Austin Spare, Odilon Redon, Puvis de Chavannes, Aubrey Beardsley, Gustave Caillebotte, Caspar David Friedrich, Lawrence Alma Tadema, Edward Burne – Jones, Alphonse Mucha and many, many more. Apart from Impressionism, which I never really liked, I'm also greatly inspired by Surrealist art, especially by Rene Magritte and

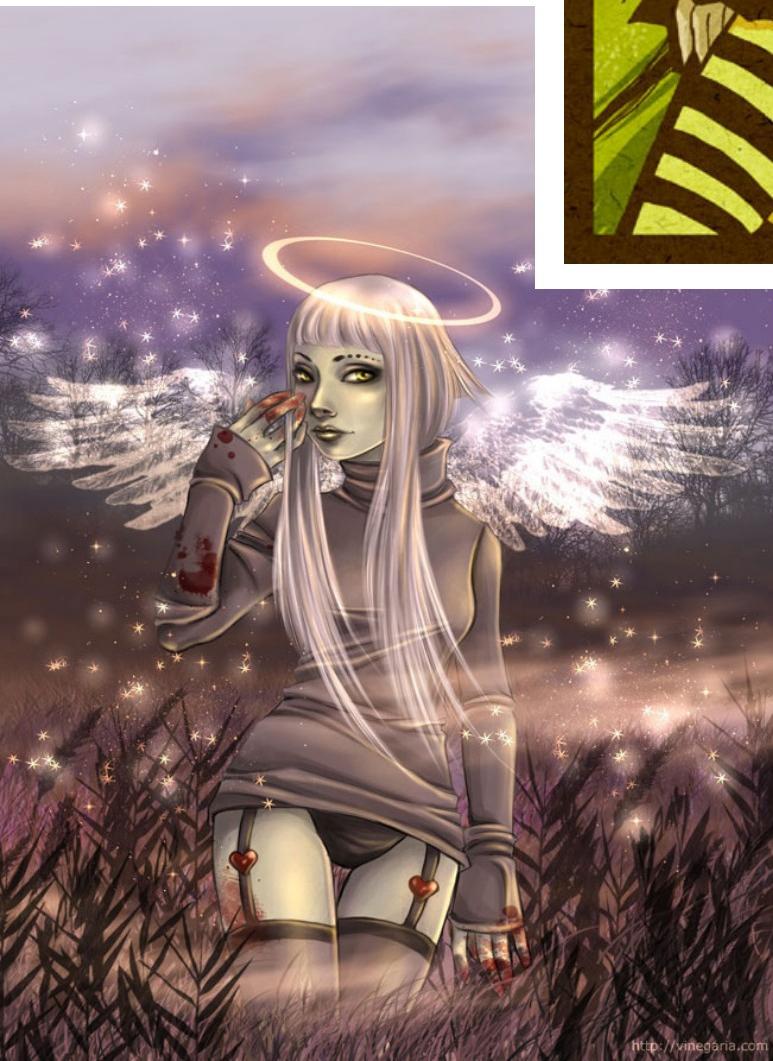
Paul Delvaux. Now, really, I could talk about my favourite artists and paintings for ages!

"...as a fan of Japanese culture, and Asian cultures in general, I still like to smuggle little bits of these inspirations into my paintings..."

Wow, that's a lot of inspiration! What inspires the stories behind the characters in your drawings? You explore the female figure a lot, where does this interest stem from?

Most probably I draw so many women just

because I am one! I find the female body beautiful and inspiring and it also usually works better for my ideas. As for inspiration – it's hard to say. I guess everything inspires me; from books (I read a lot! I always have problems trying to find something new that I haven't already read!), music and films to everything I see. I like to catch little details which I try to remember to later create a story or a character design from it. I tend to wander a lot and very often I just go out with my dog whilst listening to music at the same time. These walks are always feeding me lots of ideas for everything. The same happens when I'm driving a car or riding on a bus – somehow when I'm moving I get ideas... That sounds a little weird, doesn't it? Also, I like to look at other artists' concepts and illustrations. So basically, everything could be my inspiration, I just never directly copy other peoples' ideas as I believe art should be as original as possible! I actually think no artist would be able to give you a strict answer to this question...



<http://vinegaria.com>

Ok, so you work with a lot of artistic media; both digital and traditional. Is there any medium you prefer above all the rest, and why?

Yes, that would be pencil. I still find it the most universal medium, the best tool to make sketches and usually I "think" my ideas in pencil, then later try to bring them to life in colour. I like playing with paints (acrylics mostly, but I also like to touch up my traditional paintings with pastels) but what I create this way is different to digital media, because I tend to experiment with it more. When I'm using digital tools I'm usually aiming for more realism.

"I'm the kind of girl who sits in a cafe sipping black coffee and always doodling in her sketchbook."

You work with a lot of digital software; how do you decide which is the best tool(s) to use when you're starting a new piece of work?

Basically when I'm doing a commercial work or drawing my own comic-



An interview with Vinegar

book projects, I choose digital media, because I can achieve more realistic results this way and I prefer digital colouring for the smoothness and vivid lights that I can achieve quickly. But when I'm doing real life portraits, I prefer pencils, as they depict a person with more personal character. That's just my opinion though! I also like to sketch landscapes with pastels and experiment with traditional tools for my more abstract projects. I'm still developing my style (I don't really think I'll ever say "yes, this is it!") so experimenting with different media is always an interesting experience for me. Sometimes the tools I choose depend on the mood I'm in, for example, one of my comics was done completely in Photoshop, but another one was created 100% in the traditional way, with some grunge effects, and I used a variety of tools like; toothbrush, comb, ink, pencils, pens... and in the end I think I got a more emotional result.

"I enjoy doing concept arts which include designing characters, their background, clothes and such."

How do you know when a piece of work is finished?

I don't actually. I tend to overwork some pieces and leave some others unfinished. That's why I always find so many flaws in my artworks. I usually stop painting the picture when I see what



I'm doing is beginning to look pointless.. So it's hard to say and I think it's one of my biggest problems – to know when to stop painting!

"I find the female body beautiful and inspiring and it also usually works better for my ideas..."

You are still very young and you seem to have achieved alot already as an artist; what do you feel has been your greatest accomplishment so far?

Thank you, but I don't think I have achieved that much already. I really still consider myself

as a beginner, especially when compared to other digital artists (just to name few already featured in 2D Artist Magazine like; Matt Dixon, Kuang Hong or Natascha Roeoesli). As for my greatest accomplishment, I think being featured in both Exotique and Painter books by Ballistic Publishing proved to me that I had achieved some 'proper' level (but still, looking at these books left me feeling like I still have so much to work on!). Also, getting more recognition and commissions in general is also something I'm proud of – knowing that some people like what I do.



You work on a variety of single commissions; from illustrations to tattoo designs, to photographic manipulations, but what is your favourite commission type to work on?

This is a tricky question, actually. I have to say it depends on the topic and employer. Usually, I enjoy doing concept arts which include designing characters, their background, clothes and such. I like to have some strict rules at the beginning from which I can start to end up with something original and characteristic. I like doing whole illustrations too, but it depends on the people I work with. I had some nightmarish experiences when doing illustrations for an employer who was completely undecided and with no imagination/taste at all! Then I had



An interview with **Vinegar**

some uninteresting commissions at first which actually turned out great because of the people I worked with – like designs for a few companies (websites, logos etc) or doing illustrations for mobile games.

"...I also like to sketch landscapes with pastels and experiment with traditional tools for my more abstract projects".

Do you find it easy to always stay motivated?

What drives you as an artist?

Lack of coffee. I could do everything for a cup of black coffee with no sugar! Just kidding! No seriously, it depends. If I'm working on a commissioned project my motivation is not to fail the people I work with/for. That's why I always stay motivated; meeting deadlines and guidelines as best I can. When it comes to my private illustrations, sometimes I lose my motivation easily when I think what I'm working on isn't turning out as I expected, so I have many, many unfinished pieces...

If you hadn't started seriously drawing, what do you think you'd be doing right now? What did you imagine, when you were a child, that you'd grow up to be?

I'm still unsure if I'm seriously drawing! I'd love to, but I'm afraid there are so many better artists in the industry that I just won't make it for real. Not to mention that living in central-eastern Europe isn't really helpful, as there is no such industry here and moving to another country is still an idea I'm not sure about. As a cautious person, I have to have a guarantee that such a move will work out. Actually, I have no idea what I'd be doing right now if I wasn't working as a freelancer. I think I might try to become an art-historian, but that'd be hard as well. Working partly as an art-historian at the university and as a freelancer at the same time would be my dream plan I guess. Unless I was offered some amazing graphics job of course! When I was a child... I don't think I had a dream of who I wanted to be when I grew up. Being an artist was always something I liked the idea of,

although as a kid and a teenager I had more success writing rather than drawing.

So, if you could choose a 'dream' project to work on, what would it be, and why?

Oh, I have so many dream projects! I would love to make costumes and stage designs for theatres, and also do concept arts for cRPG games. Developing my own graphic novel is also something I'd like to do!

Finally, if you could pass on one piece of advice to any aspiring artists, what would it be?

I'm afraid I'm going to be so unoriginal; just practice! Talent is important too, but everyone can learn how to draw when they practice.

I really do mean everybody! I saw many

people who had never drawn before and after a few years of practice they became great! Studying other artists' work and experimenting with various techniques is also something I'd recommend!

That's fantastic, thanks so much for your time!

Vinegar

You can see more of this artist's work at:

www.vinegaria.com

and contact them via:

vinegar@vp.p

Interview by :

Lynette Clee



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THE END OF SUMMER

In an abandoned city, before a tropical storm, we take a look at the animated short, 'Fin d'ete'.

ADEL ADILI
Managing Director of Taharan, and about to start Leda Animation Studios, Adel finds the time to talk to us

ERICK MILLER
>>on his career and new book

SWORDMASTER
Follow our new 'step by step' tutorial to create 'SwordMaster' from head to armour; 8 months in a row! This month Part 2 Modeling the Torso

MAKING Of's
1954 Mercedes-Benz 300SL Gullwing by Hrvoje Rafael & Roof Garden by Lukasz Szeflinski

ARTICLE
Texturing Masterclass - Low poly character texturing part 1 Richard Tilbury, Alpine A443 - Part 2 of 3 by d'Ettore Olivier-Thomas & Rigging for Moosh & Chub by Adam Scott

GALLERIES
10 of the best images from around the world featuring Soa Lee, André Holzmeister, Greg Petchkovsky, chokata, Laurent Menabé, Sébastien SONET, Ali Ismail, Julian Johnson-Mortimer & Johnny Pham.

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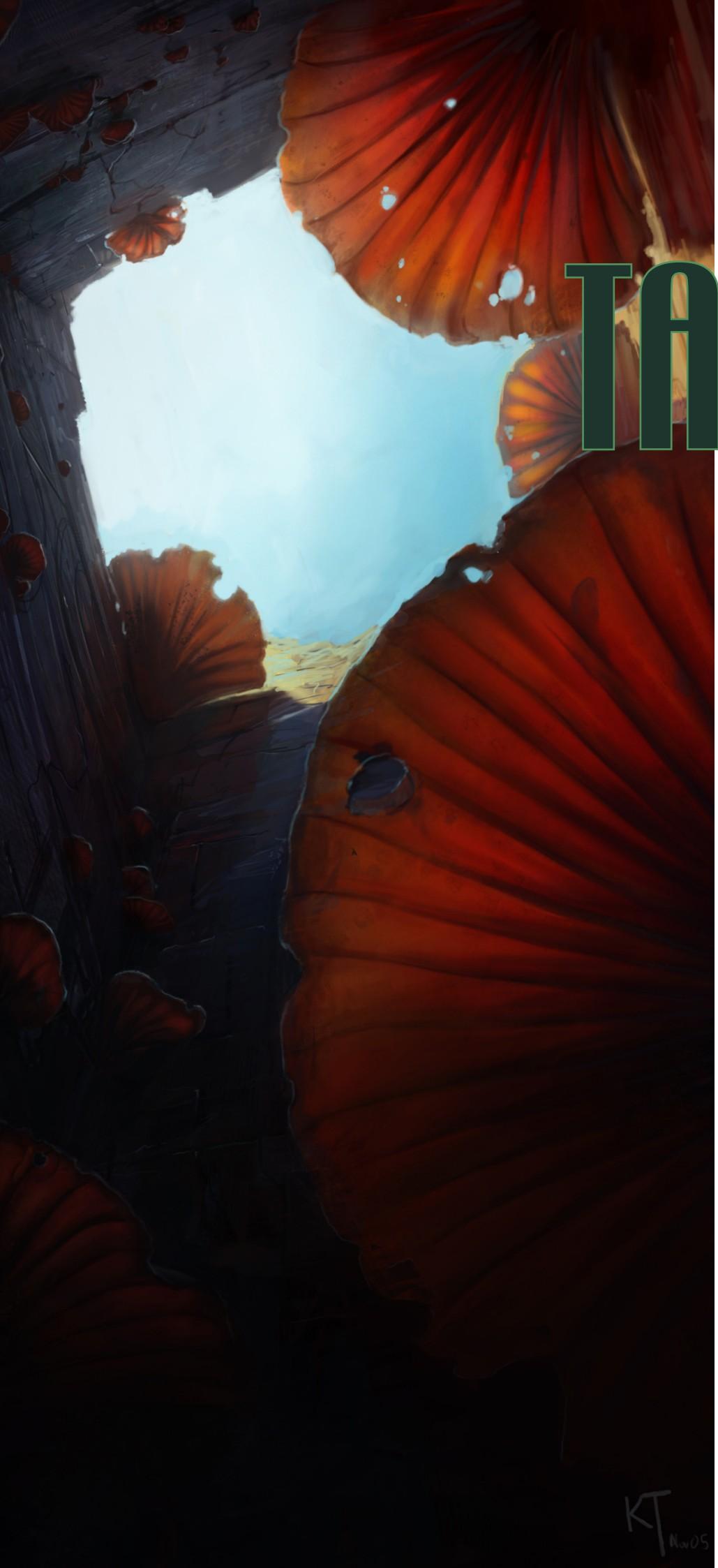




an interview with

kim TSULOR

"In 2003, straight out of university, I started working at MPC, london as a Matte Painter. I have since worked on many amazing projects including Xmen 3. Im currently working on a tv adaptation of Terry Pratchett's 'Hogfather', doing texturing, matte painting and concepts. I love to paint and to create."



KIM TAYLOR

Hi Kim, you are now working at The Moving Picture Company in London, can you tell us a little, about your path that led you to this company?

Believe it or not, this is my first full time job! I was always passionate about art, so after school, I studied graphic design and illustration at Stellenbosch University in South Africa. When faced with finding a job 4 years later, I decided to forego web design and come to London to seek work in the games or entertainment industry, though I had no idea how! During the search, I arranged to have a chat with Lee Danskin, the deputy creative head of 3D in commercials here at MPC. He suggested I try my hand at matte painting. I really enjoyed it and after showing the result, was soon given a 4 day contract to do some bits and pieces... I never left!

“...I will first eradicate the white canvas with a mass of brush strokes, ensuring that the final image...”

Well that's a nice story! Finding that first job can be very hard, did you spend a lot of time preparing a portfolio and researching companies or did you just dive straight in?

I spent two months mailing off my portfolio, making a website and trying my luck. I pretty much exclusively tried to get into games companies as this was my dream, though I'm very happy I went the route I did. Still, I would love to try my hand at concept art in games. I was extremely lucky in that my brother let me camp in a spare room till I found a job. In fact

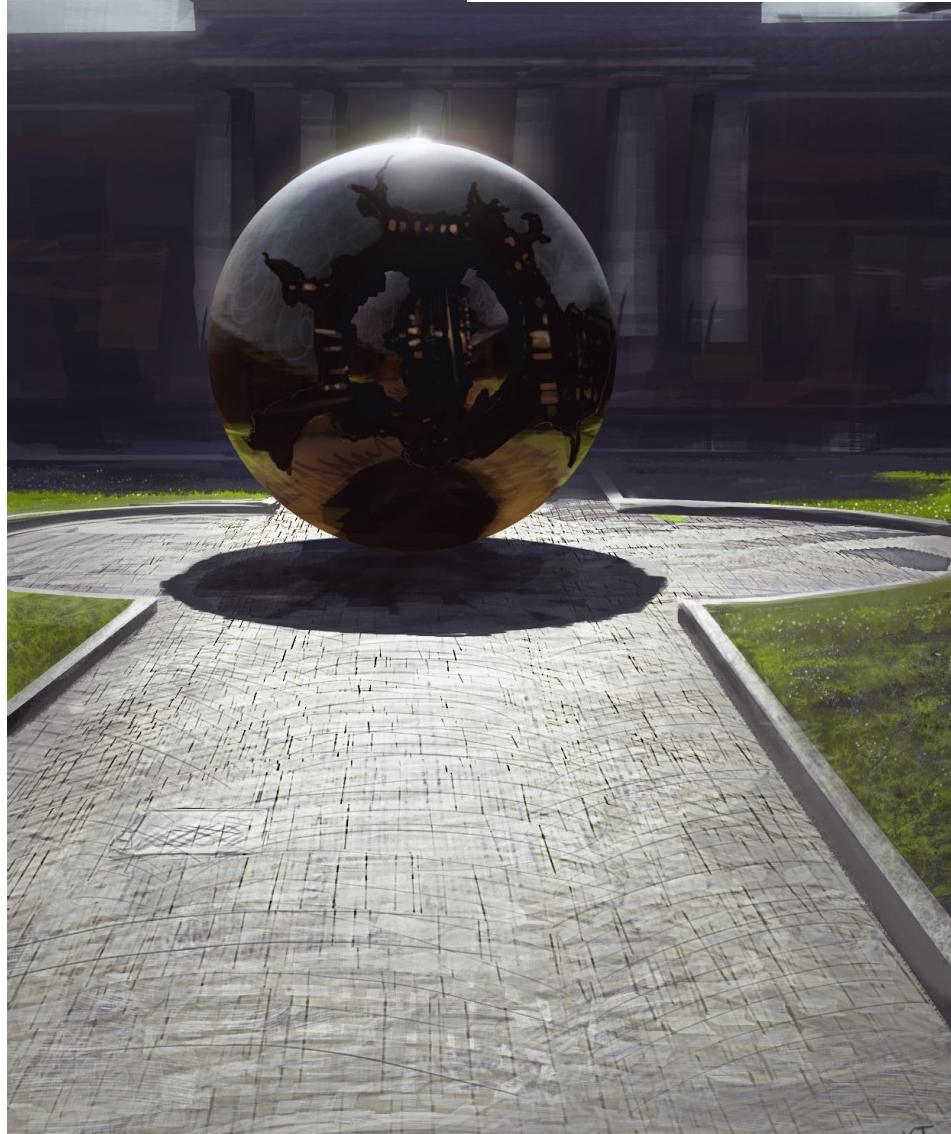


An interview with Kim Taylor

getting in touch with MPC was his idea as he had a friend working there. At the end of the day emailing cv's only gets you so far!

Looking at your portfolio I am particularly taken with the lighting you create in your images, can you tell us some more about the dramatic back lighting style you use so often?

I guess I have always been taken by the strong silhouettes and dramatic effect of backlit scenes. Also, the background environment is usually my prime concern so I tend to 'expose' for it, leaving the characters in the foreground darker and creating the photographic quality I enjoy.



So you tend to work from the background to the foreground? What's a typical set up with your layers for each image?

When I make textures or matte paintings, I have set routines I do as I have just found them to be the most effective. When I paint my own thing for fun it's often a completely different story... I love to experiment and try new ways of generating shapes, textures and compositions. I like to start very loose and gestural and let happy accidents suggest things. That said, when I already have a specific image in mind, such as a room in perspective, I have to be far more disciplined and in control.

"I spent two months mailing off my portfolio, making a website and trying my luck..."

In those cases I will first eradicate the white canvas with a mass of brush strokes, ensuring that the final image will have a variety of subtle colours and a sense of 'history'. I then block in the big areas of tones and colours quickly, working outwards towards the darkest and lightest tones and finally the highlights and reflections. I try to keep the values in an overall hierarchy that reads well and conveys a sense of space.

Sometimes, if I have a distinct object in the foreground, like a character or something, I will either paint it on a different layer, or save a selection so I can go back and quickly paint without worrying about messing up the silhouette.

“...It is small, simple, gorgeous and it does real media better than anything else, in my opinion.”

The second thing that strikes me is the limited use of colours in each image, please tell us more about this style, is this use of similar tones something you have been taught or developed yourself?

I remember using a limited palette long before I was properly taught, though I have since learned more about why it works. I try to pick two or three main colours and then move from there. If I add an orange to a red, I try to add some blue to any green in the scene and balance the colours that way. If you are careful with colour choices they will sing in harmony otherwise you get a colouring-box effect with every colour shouting at you at once. Unless that is exactly what you are trying to achieve.





An interview with Kim Taylor



KT
06

When you start out, do you have a clear idea of what colours you are going to use and what the end result of the image will be?

Hmmm.... Tough question. Id say both yes and no. Sometimes I have a palette in mind or am referring to the palette of some reference material, other times the colours evolve as I paint. Each image has its own needs I guess. At the end of the day, its the black and white tonal value of the painting that is the most essential part. Without that, all the brilliant colour choices in the world can only do so much.

Can you tell us what your current digital painting set-up is (software, hardware etc) and any particular likes/dislikes with it?

I work entirely in Photoshop. I've worked with it since version 2.4.5 or something and I love it! My only gripe is that the big colour picker has no shortcut...everything else does!!! I also often play in Artrage, as it is a lot of fun to break the mould and think in a completely different way...it acts far more like real paint. As for hardware, at work, I have a very nice dual 2.6ghz BOXX machine with 2 gigs of ram and a 21" and 19" Flat screen side by side. At home I have a Motion Le1600 tablet PC... which is basically a really expensive sketchbook when mixed with Artrage. I love it, especially since I can sit and paint in a coffee shop!

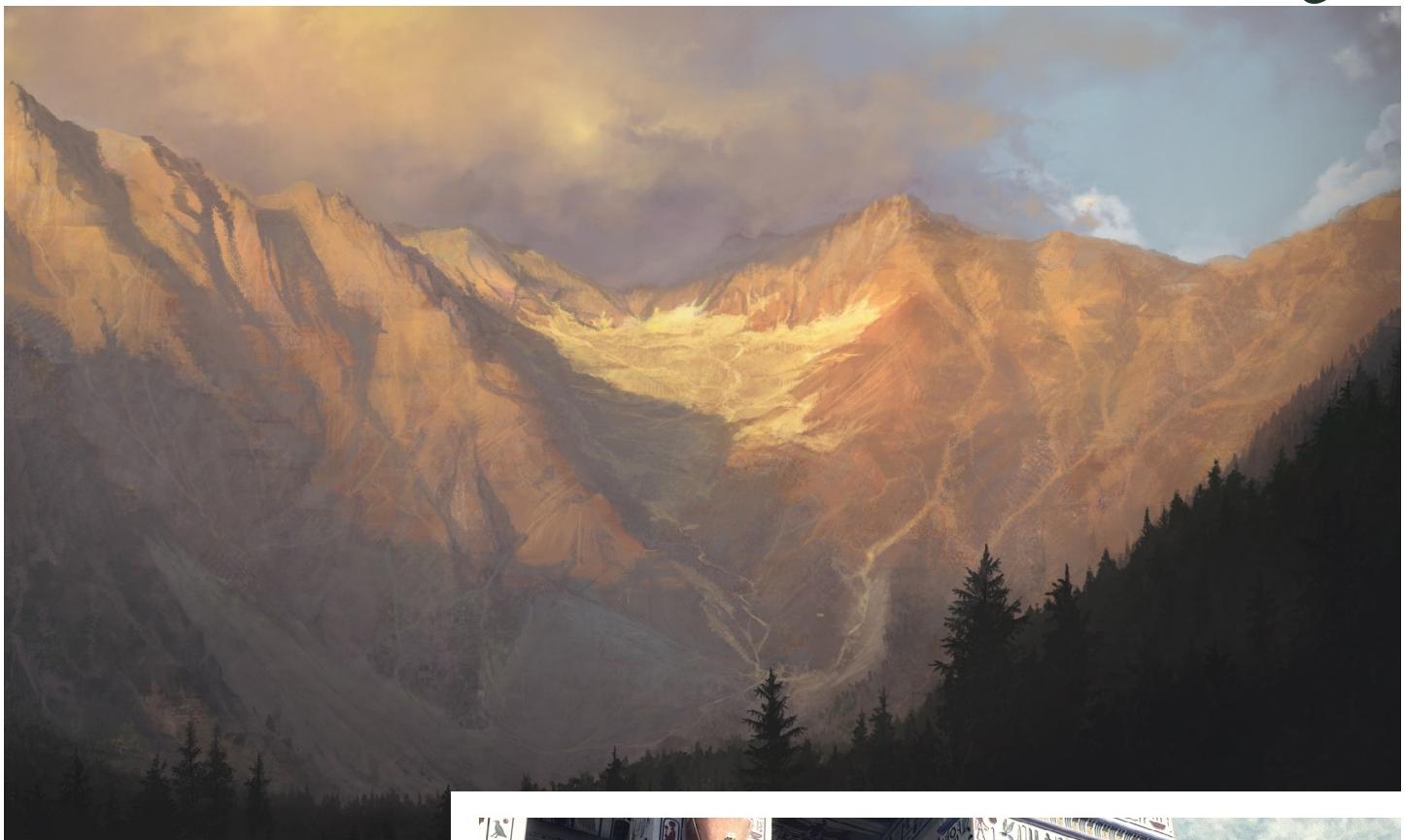
“...I have a palette in mind or am referring to the palette of some reference material...”

We don't hear about Artrage much, it sounds like you enjoy it, would you recommend others to try it too?

Oh yes! It is small, simple, gorgeous and it does real media better than anything else, in my opinion. The reason I love playing with it is that it forces me to break out of a digital mindset It requires, to some extent, the discipline of traditional paint and that has taught me a lot. You can't just shove stuff together or you get mud. Would I use it for a final piece? Most likely not, as I'm better and far faster in PS, though there is no reason that should stop anyone else! Try it, its great fun!



an interview with Kim Taylor



You have worked on many BBC TV projects, can you outline some of your favourites and tell us what you were required to create?

Since I arrived at MPC I have been involved in BBC's 'Colosseum - Rome's arena of death', 'Dunkirk', 'The Truth about Killer Dinosaurs' and 'Egypt' amongst others. My favourite projects would have to be 'The Truth About Killer Dinosaurs and Egypt. For KD, or Killer Dinosaurs, I was tasked with designing and painting the textures for 6 dinosaurs. I spent a week or so just researching lizards and coming up with mock ups before I actually started texturing. It was a lot of work!! The Egypt project was a very different sort of work as I had to cover temples with sand and rebuild them so they looked like they did just after the first few coats of paint! That was a challenge. In one scene the rammuseum had to fade from ruins to freshly built temple, so I had to rebuild it according to maps and sketches. Even the Hieroglyphs still visible had to be made like new. I also worked extensively on 'Virtual History - The plot to kill Hitler' for Discovery channel, painting all the facial textures for Hitler, Churchill and Roosevelt.



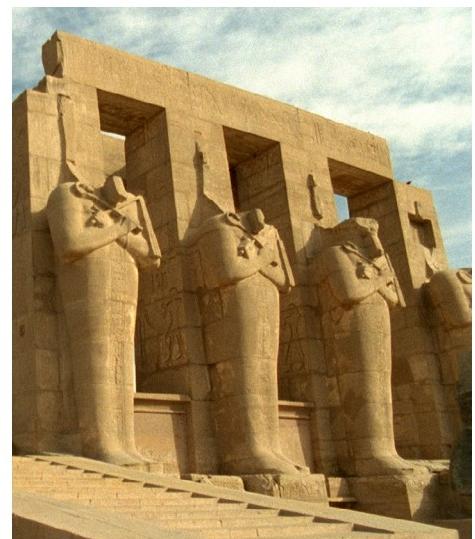
Well it sounds like you have a fantastic start to what I'm sure is going to be a very promising career Kim, congratulations on your work and projects so far, keep in touch and keep the images coming in!

Kim Taylor

You can see more of this artist's work at:
<http://images.sketchling.com/>
and contact them via:
sketchling@yahoo.com

Interview by :

Tom Greenway



THE FREEDOM TO CREATE, MORE POWER TO RENDER.

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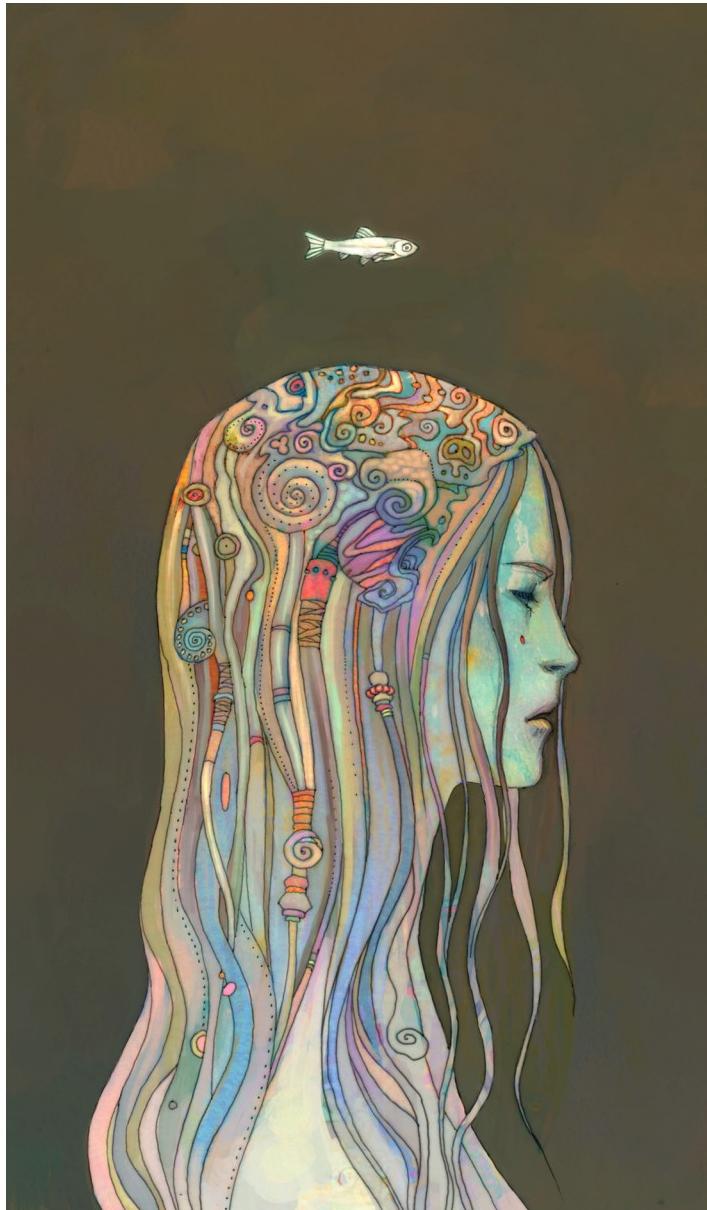
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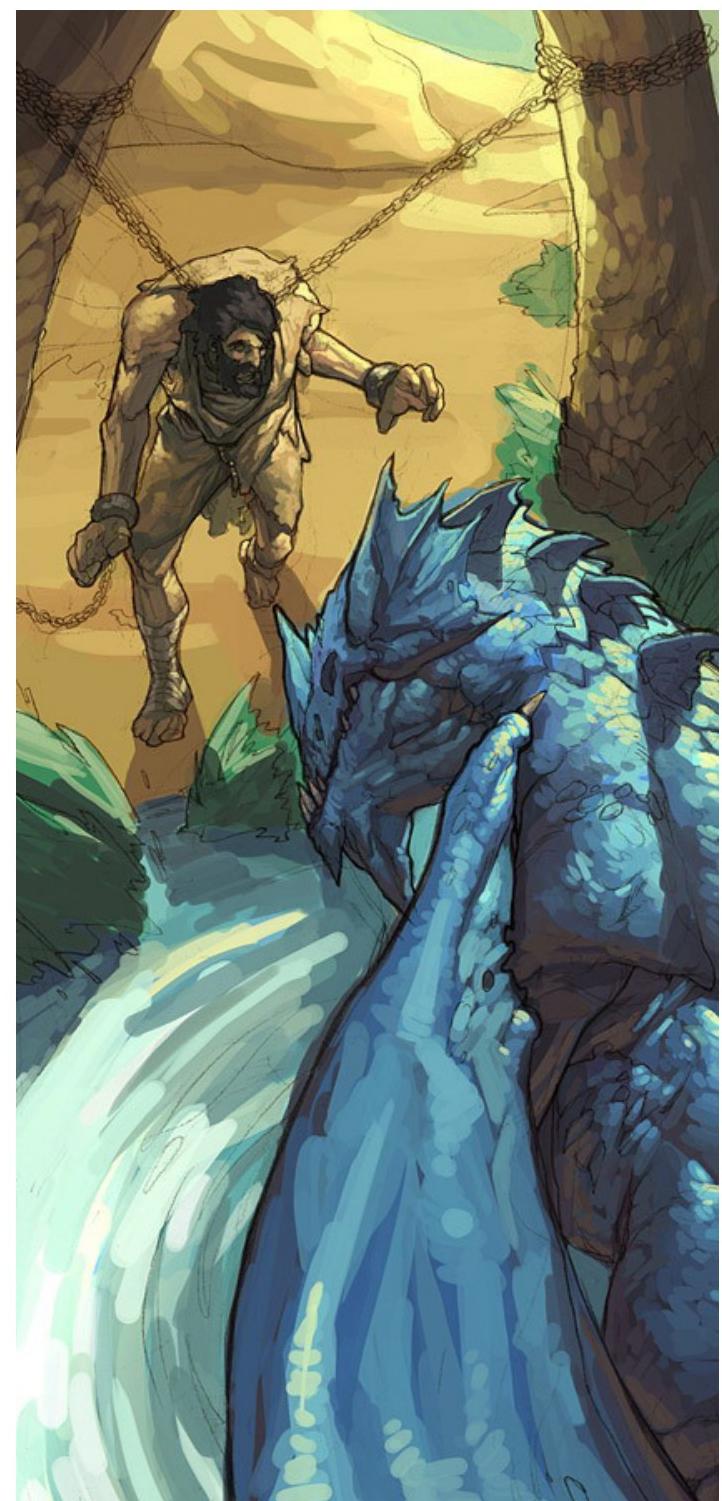
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Blue Dragon

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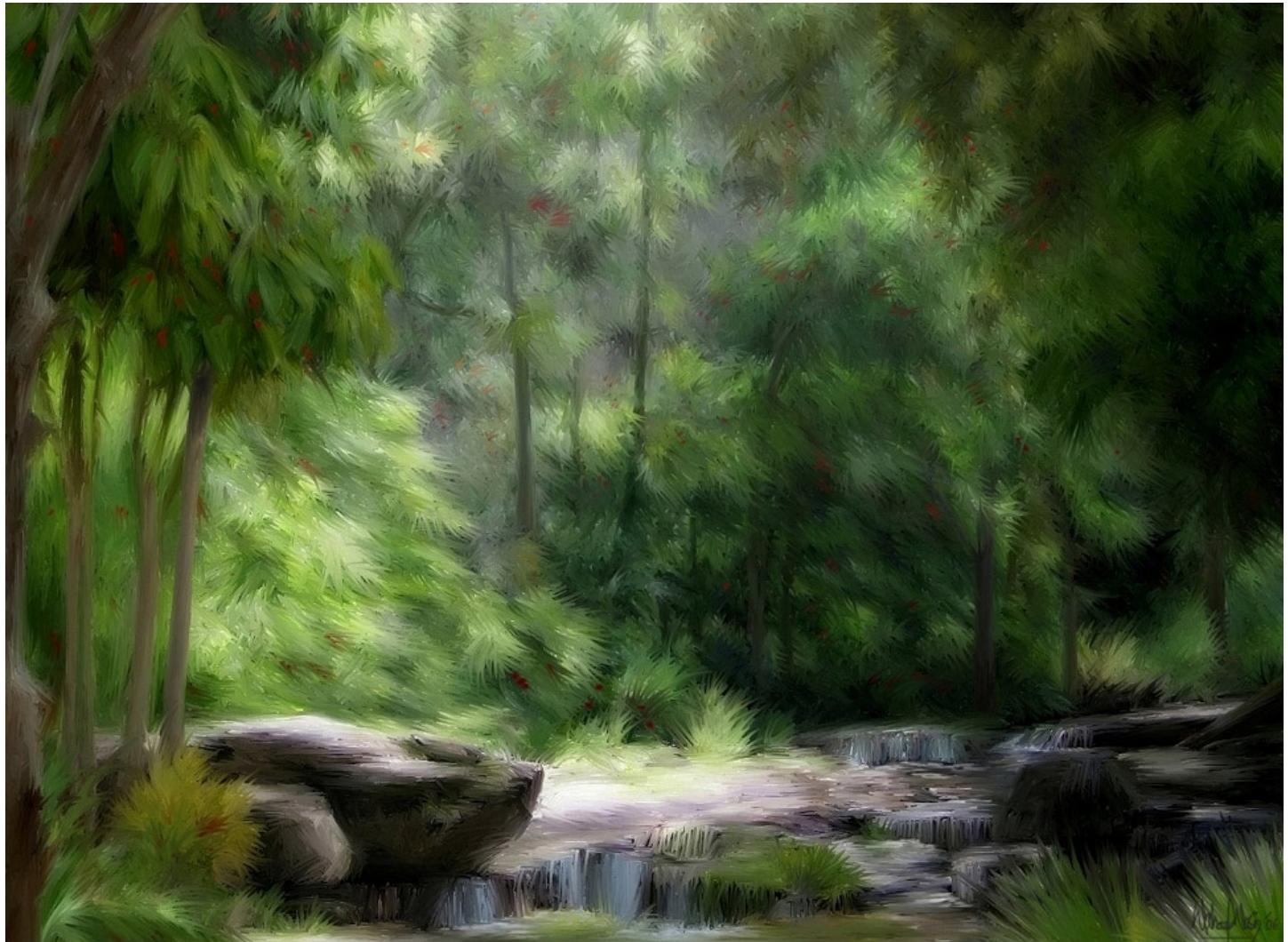
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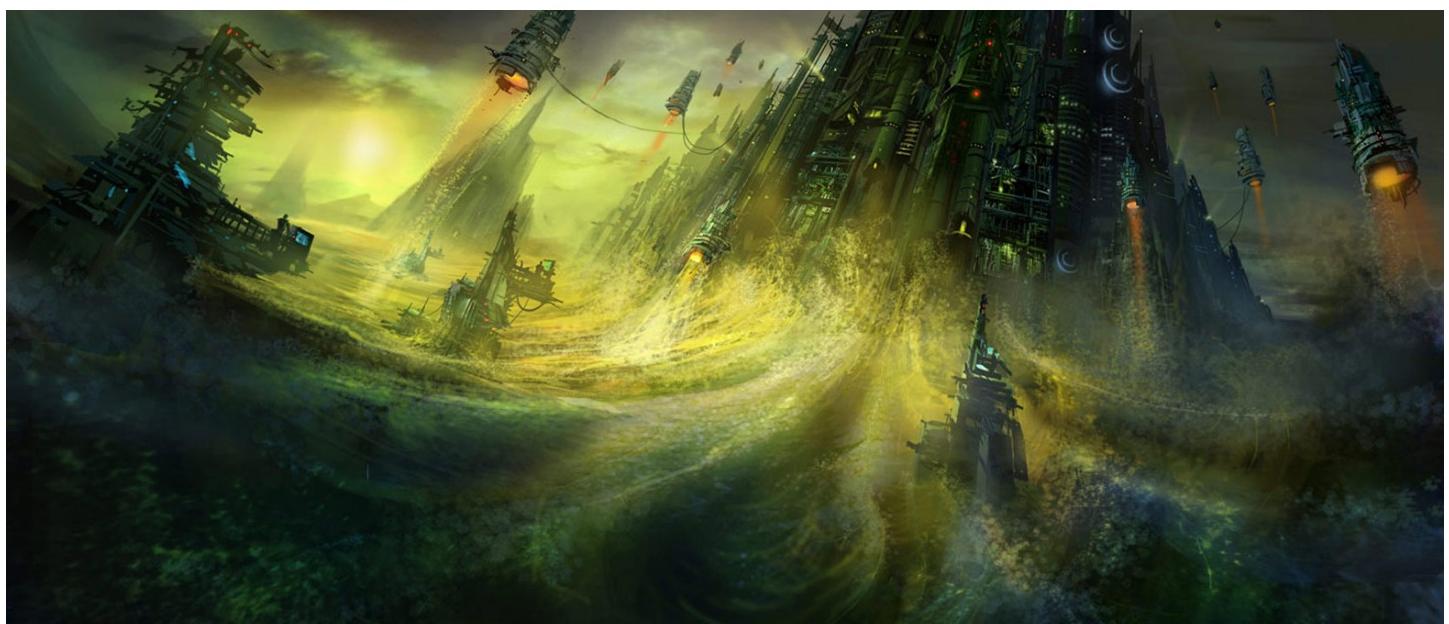
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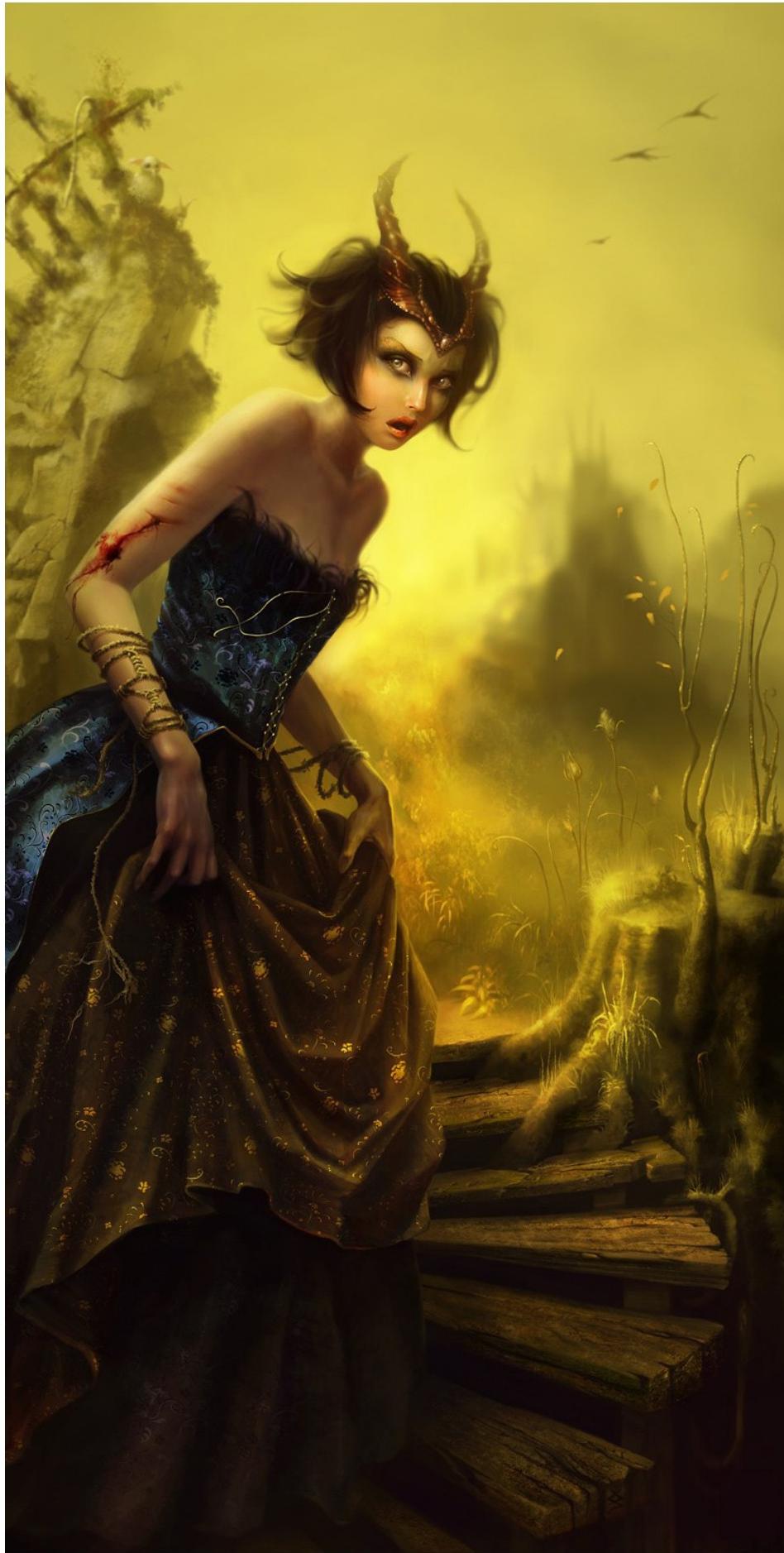
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BEAUTY AND THE BEAST
PART 1: PAINTING
KING KONG



BEAUTY AND THE BEAST PART 1: PAINTING KING KONG

Introduction:

Hello! Over the course of three separate parts, I will teach you how to paint my version of 'Beauty and the Beast'. This is a much sought after tutorial, and will require experience in Photoshop. As I move through it, I will teach you some of my tricks, short-cuts, and helpful hints to achieve photo quality work. It will definitely not be easy, but I'll try my best to help each and every one of you through this. Remember, this picture took me a week to do, 10 hrs. each day, so don't think you can fly through this one. Shall we begin?

The Sketch:

Now with each new painting, I always start off with a quick sketch (mostly a scribble, it's been said in all of my tutorials, it's just how I do it). I work on a canvas size of 500x900 and sketch away and for this King Kong image, I wanted to base it on a wallpaper I saw, from the official King Kong movie website. I wanted to achieve photo-realism with this painting, and I put every ounce of detail I could into the piece to achieve that. So after my quick sketch, I grabbed the photo of Kong, matched up the proportions with a grid, and started to detail away. You can also lay a blank layer over the original photo and trace it if it's too hard to draw. There's no shame in that, just don't smudge the photo now! To start it off, resize your original scribble to a higher resolution, in the thousands. Then create a blank white layer over the scribble, turn its opacity down to 80%, and create another layer over the Blank Layer which will be your line art layer (1).

Once you have your sketched out piece, which is above (1), make sure you have every tiny

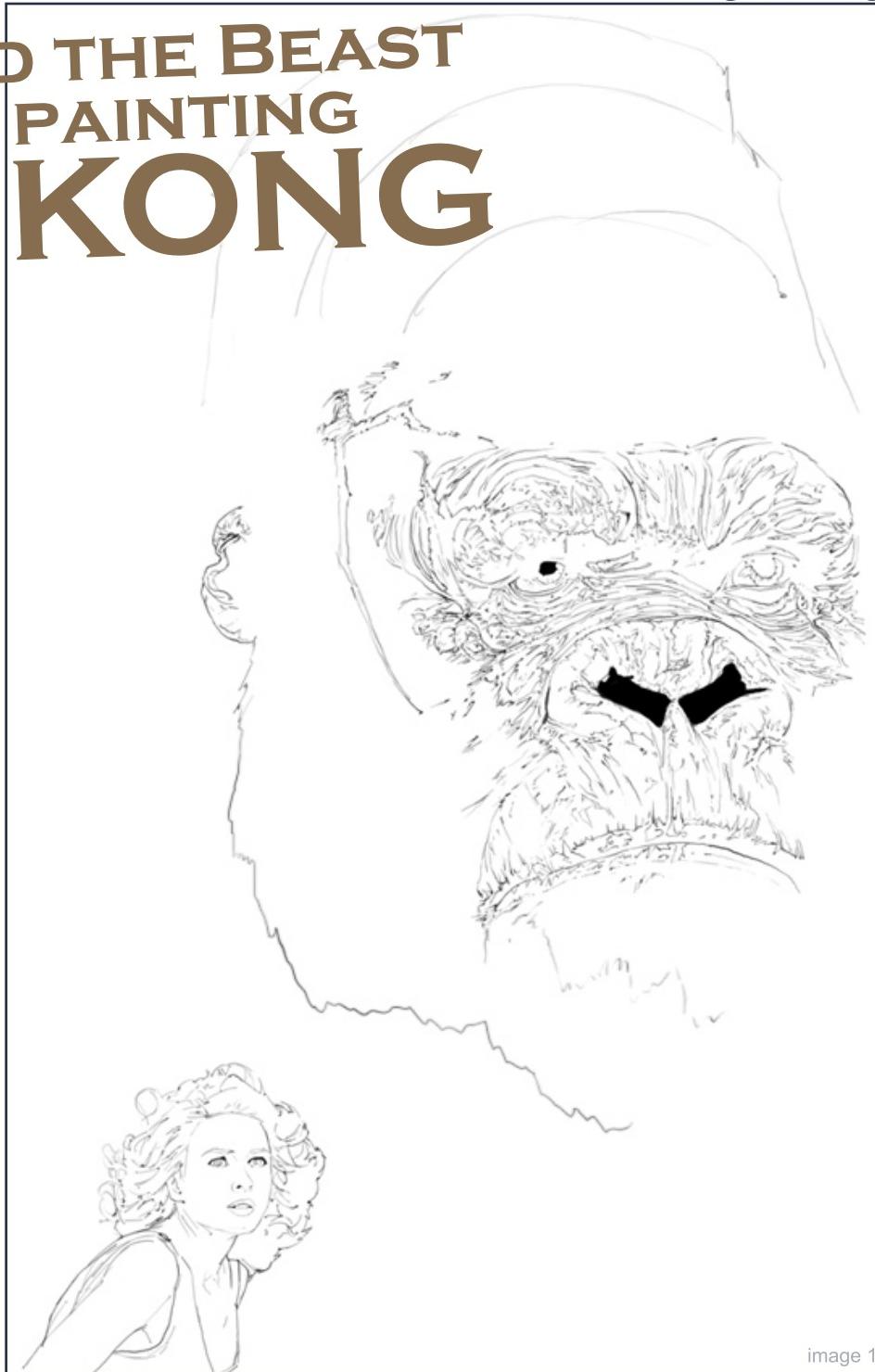


image 1

detail in there. It is definitely going to help later during the painting to have all those creases, wrinkles, and scars. Make sure you study that photo and get every bit of character out of it; you want to basically have a line copy of the original movie poster. You shouldn't worry about the hair just make a little line for where it's going to start/end. As for the female character, Ann Darrow, do the same as you did with Kong. Make sure

you get those proportions down, you want to get her to look as close as you can. Why? The smallest error or flaw in her face will make her look completely different. Once you have Ms. Darrow down and drawn (remember, on your line art layer), create a new layer underneath the Line Art, but over the Blank Layer. This is where the fun begins.



Colouring, Laying Down the Blobs:

This is where the fun begins, but the difficulty starts. It's easier than it could have been if we were working from our imagination. Simply, use the Eye Drop Tool (Short-cut in Photoshop CS 2, "I") on the poster, and select the most dominant colours on King Kong. What you're aiming for is to grab the basic blue that's on his skin. You can see it overwhelming all the other colours in the second picture (2). Here you're going to lay down a flat blue underneath the line art. When that is done, start to lay down some of the other colours, such as the greens, greys, darker blues, browns and other choices as shown in the Splodges. On the line art, where the wrinkles are, try to add some tiny bit of depth to them. It's nothing yet, but it will change eventually. Form shadows underneath the nose, around it and also under his brow and eyelids. The scar tissue will obviously be the source of the pink colours, so fill those in. Remember, we're just laying down blobs, nothing more. Don't go too overboard and try to paint it all right here; start small as I did.

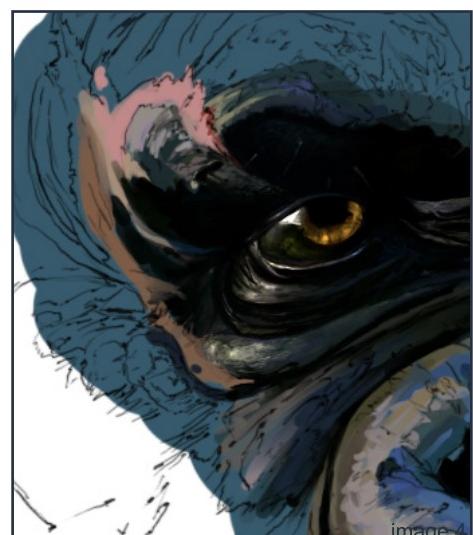
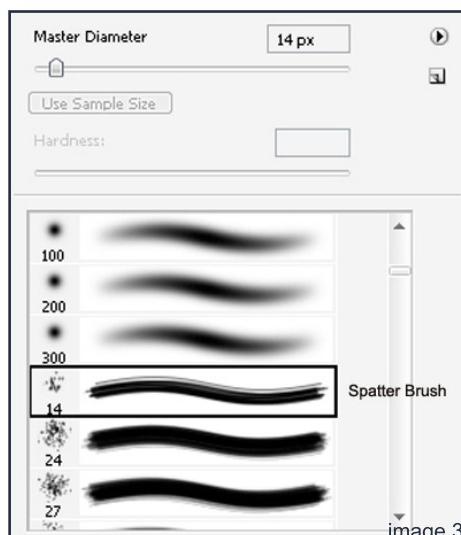
Sub Tutorial, King Kong's Eye:

There isn't a full tutorial for his eye, but I will take you through it. Paint in the overall colour for his eye ball. Put in the different shades of orange and do not highlight yet. Let the black line art take over and round off the eye in itself. Once that is done, smudge it around with the brush (3). As for Ann, don't even start on her yet. She won't get to her until you're ready (as I did), or until Kong is finished and you want to finish the picture with painting her.

Colouring, Step 1 of Refining (eye socket)

This is where we start to bring our character to life (4). We want to start developing the wrinkles formed around Kong's eye, add some highlight to the eyeball, and bring out that thick/yet worn texture on his skin. Use the smudge brush, with strength of 65% and just start to merge those thick colours together. Make it a bit messy, so the

tutorial King Kong





skin looks rough and tattered. Once you have a some what messy look, use a smaller brush (a size 3) and start to dab in those tiny details. You can also use the Dodge tool to bring out a higher dynamic highlight to the skin tones.

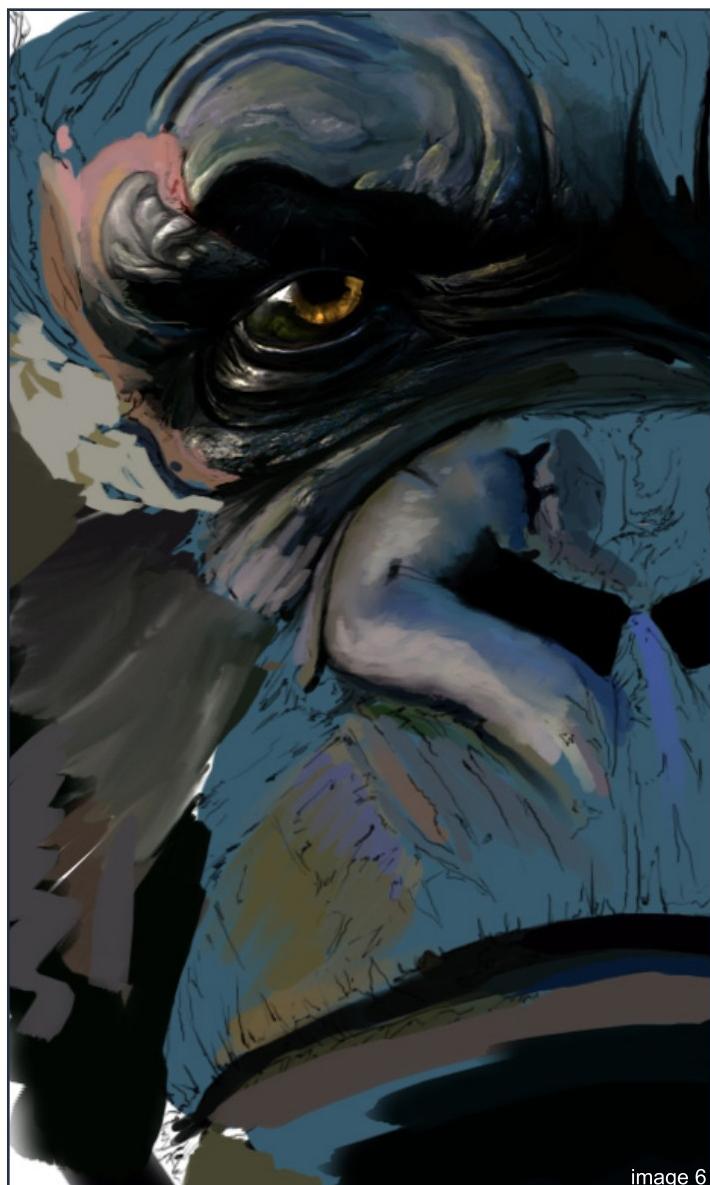
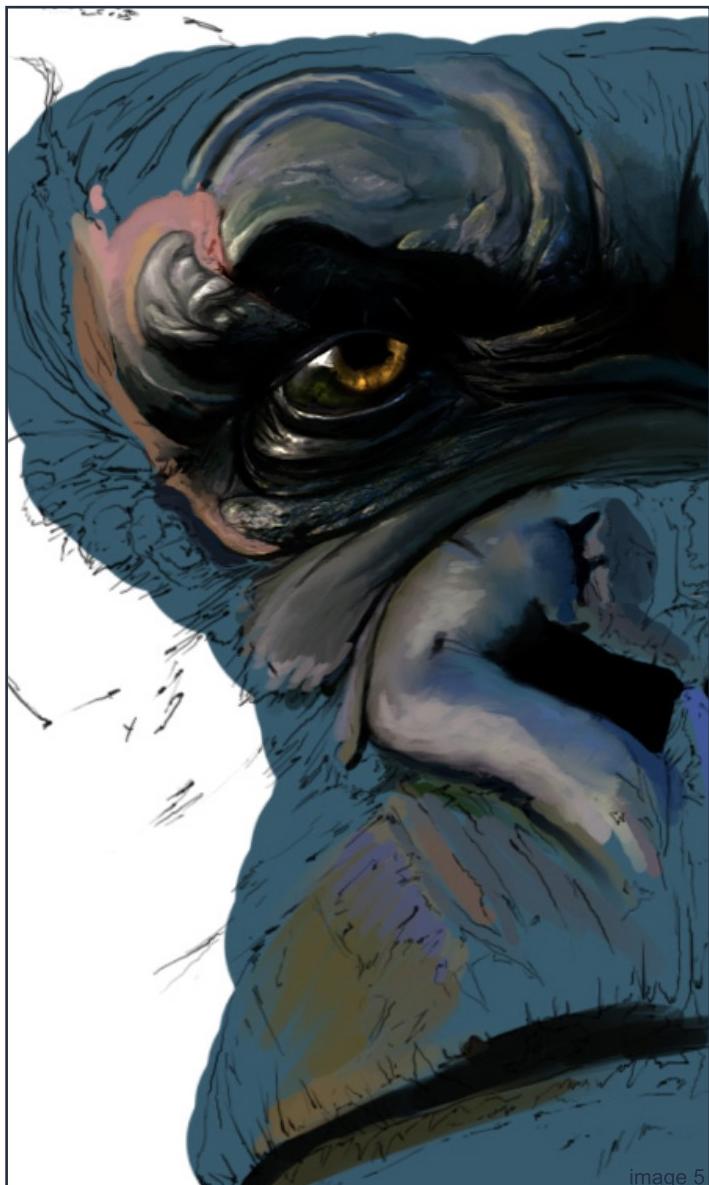
Colouring, Step 2 of Refining (eyebrow & nose)

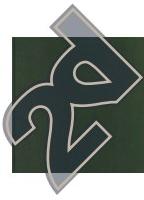
Here is where we start to focus on the eyebrow. This part can be tricky and somewhat confusing to some beginners. What you basically want to start doing is overlaying your colours, getting those right tones in there. Once you have the applied tones that you are okay with, you will start to smudge them softly into each other. You can either smudge, or set your pen to

Pressure Sensitive (Which can be found in the Help, or in the Brush Options under Other Dynamics>Control>Pen Pressure). I suggest the smudge tool, so you can get in those rough marks easier. Once you have the basic colour mesh/bulk all set up on his eye brows, start to paint in the darker blues, purples or yellows to create more depth to the deep thickness of the skin. Where the eyebrow folds down into the socket, closest to the eye, you will want to make the black less harsh against the yellow/blue. Again you can either smudge or colour over it with pressure controlled dabs. Once you have the eyebrow taken care of (in its beginner stage 5.), we can now start the work on King Kong's nose. Our main light source is hitting from our left or his right. Most of the yellow differences

tutorial King Kong

will be on our left side of his nose and then start to flow into a blue tone, mixed with magentas and soft lavender. This will take a similar approach to Kong's eyebrow. You're going to want to fill in that pink scar too, so you don't go over it in any other colour. The trick with the nose is that it's going to be one of the lengthiest parts to paint, surprisingly because there's a ton of tiny details that will need to be explained to make the texture look spot on. So firstly, as I said, you're going to need to mesh those patterns together. Mark in a few dark splodges for indentations, grooves or bumps. You'll see in (6) where those marks basically are. Once you have that done, you can begin to lay down your highlight colours: bright yellows, beiges, blues and other forms of these colours. Use textured





brushes to achieve rougher skin, mostly the brushes with a chalky feel, nothing soft though. Leave it how it is, and now we can move to the hair.

Colouring, Step 3, Hair and Mouth

This will be one of the toughest parts of the tutorial. The hair, it's all on how you really want to approach it. It can either be hell to do, or be a piece of cake. This is how I do it: I first lay down my colours that I want for his hair such as seen in (7). I make basic strokes, where it should be light and where it should be dark.

After you have those blocks in place (don't do too many, start slow), you'll want to move onto his mouth again laying down the basic colours for him, lights, darks, etc. Once you are ready, you can start off on your basic painting of the skin. I use a charcoal brush in Photoshop (you can tell by the way it looks in the brush selector, Charcoal.jpg). After you have blended the colours together on Kong's mouth and everything looks somewhat decent to you, start to blend the upper lip in with the rest of the mouth. You'll want to smudge (Strength 75%) thin lines from the lip up to create the stretch marks and other indentations. After you have completed this step, you will begin the texture. Set the flow to 80% and the opacity to 50% on the Charcoal Brush and start to mark over Kong's mouth. Go over it first in a dark shadow tone, then go over it with a brighter tone to give the bumps or indents depth. After this, you can now start your highlights over it. I use a mix of a basic high contrast yellow, set to a low opacity, or I go around it with a Dodge tool. If you use the Dodge tool, set it to a low 25-35% and loosely brush over it, even if it's going over the spot in a size 3 brush and just creating little pores or bumps. Don't be too harsh or over-brighten the mouth or it will have too much contrast. After that, I will add some pinks to the skin, which will be the fleshy part of the lip. (8)

tutorial King Kong



image 7



image 8



Colouring, Step 4, (Kong's Left) Eye Socket

So now let's begin on Kong's left eye socket, the unfinished one. Here we want to lay down the basic colours, except this time obviously a little darker as it's not being hit directly by a light source. We'll start to do the basic painting in, dark blues, greens and a TAD of black in the shadowed areas. The part above his actual eye ball, will require you to draw in creases with the black. After you have your colours together, roughly smudge it in. Just get those colours all blended together. What I did, to keep my place in the picture was to Clone tool some of the texture on the brow, and start to mark it just so I felt more comfortable with my picture, rather than just use blatant colours. The side of the cheek is going to progress from left to right, left being lightest, right being the darkest (our right and left). Once you have what you need (9) we'll start to clone more texture, with a lower opacity over the smudged in colours and combine them. This process is mostly to achieve somewhat of a texture feel to his skin, rather than having it be

tutorial King Kong

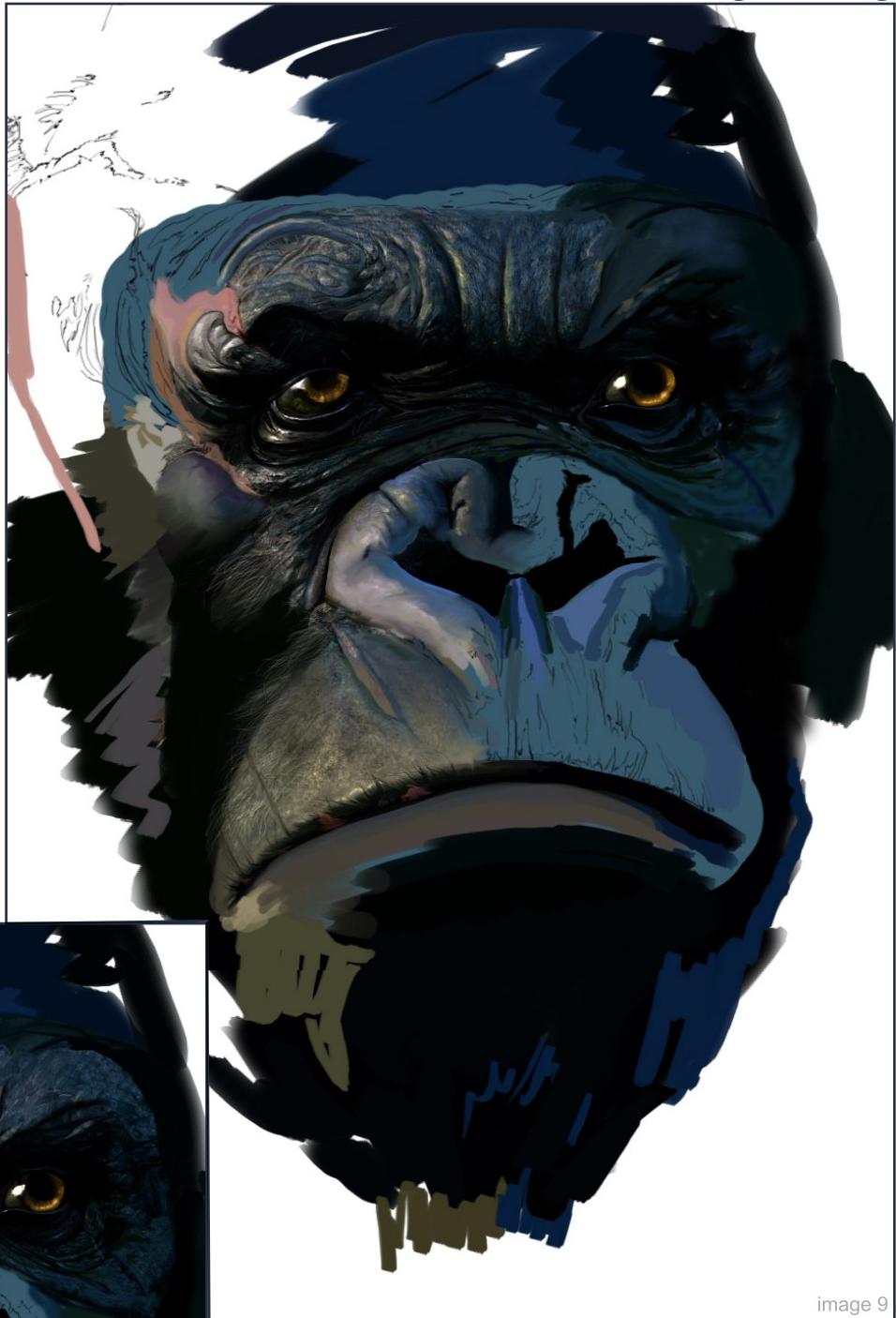


image 9

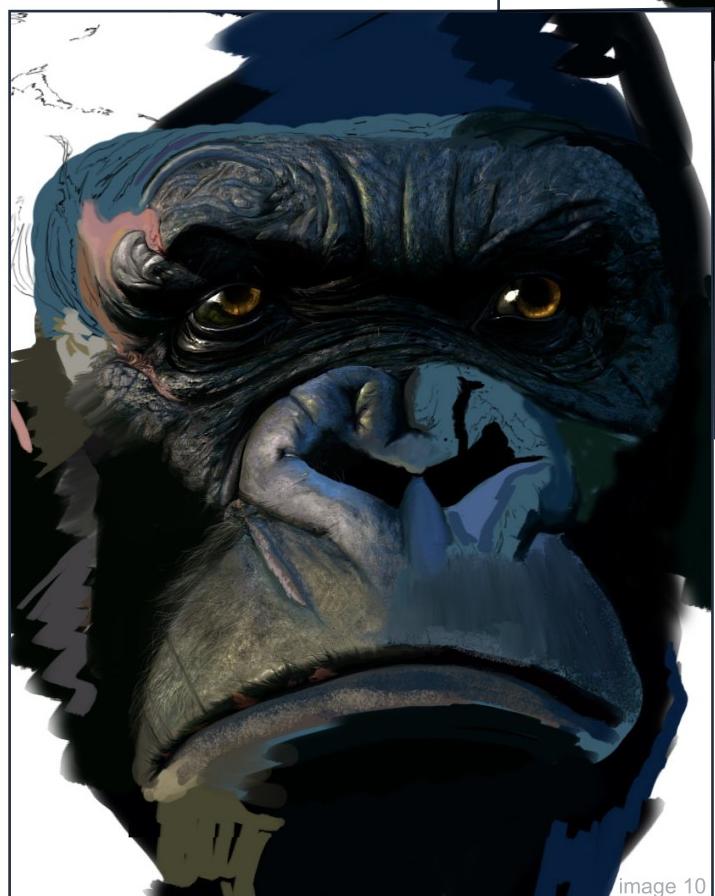


image 10

smooth or drawing in little scratches and bunches. Remember when you clone the texture (if you do) start with a low opacity, around 30% will do to cover it. After that, set your normal brush to Multiply using a blue-tone and start to faintly go over your darker areas. You'll want to hit those shadowy areas with the multiply brush; add creases easily with it as shown in (10). Also on the cut on his eye, not the big pink one, but the thinner one, darken one side with multiply and highlight the other with a bright blue. It's mostly common sense if you know your light and darks. You can apply the same task to the nose scrunch between his eyes.



As for the final step in this tutorial (11), it's simple; this is more of a cliffhanger than anything. We want to block in those hair patches, just with a black for now. As for his left eye, you're going to want to texture that up, detail it and so forth. It's up to you, as the artist: you can either relate to your source image, or you can be creative and do your own (which I suggest). I wouldn't worry about the lips and so on for now because when the next part of this tutorial is released I will be discussing more on this then..

Ok well this is the end of part one so make sure you catch the next part for more on painting King Kong.

Thanks for reading.

Tutorial by:

Adonihs

More work from this artist can be found at

<http://adonihs.deviantart.com/>

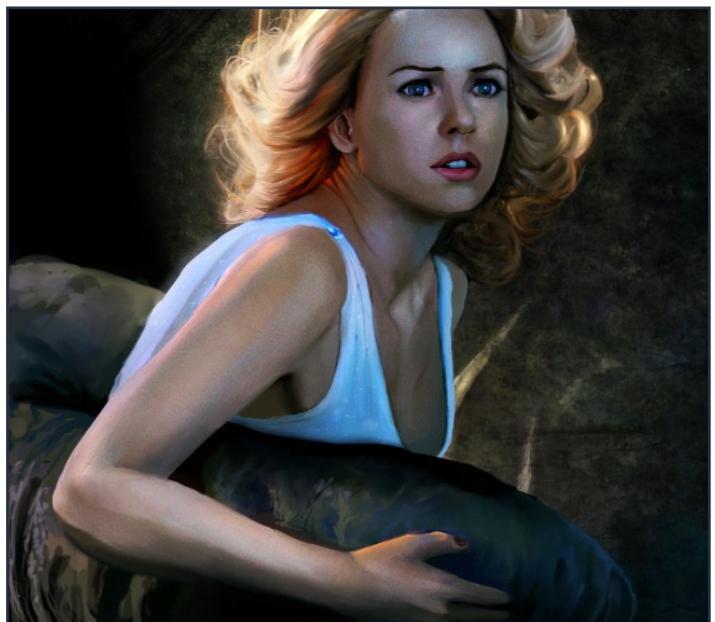
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Part 2:

Hair Tutorial, Lighting on Hair, Ape Skin Texture



Part 3:

Painting Ann Darrow (Naomi Watts), Human Hair, Human Skin Tones/ techniques, refining the Overall Picture

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Pier Duty

by Graven Tung



This particular piece is a simple study that will hopefully explain some of the thoughts and techniques during my painting process. I'm usually not in the habit of questioning myself why I do things a certain way. In fact this is the first time I'm asked to paint for a tutorial, so bear with me here.



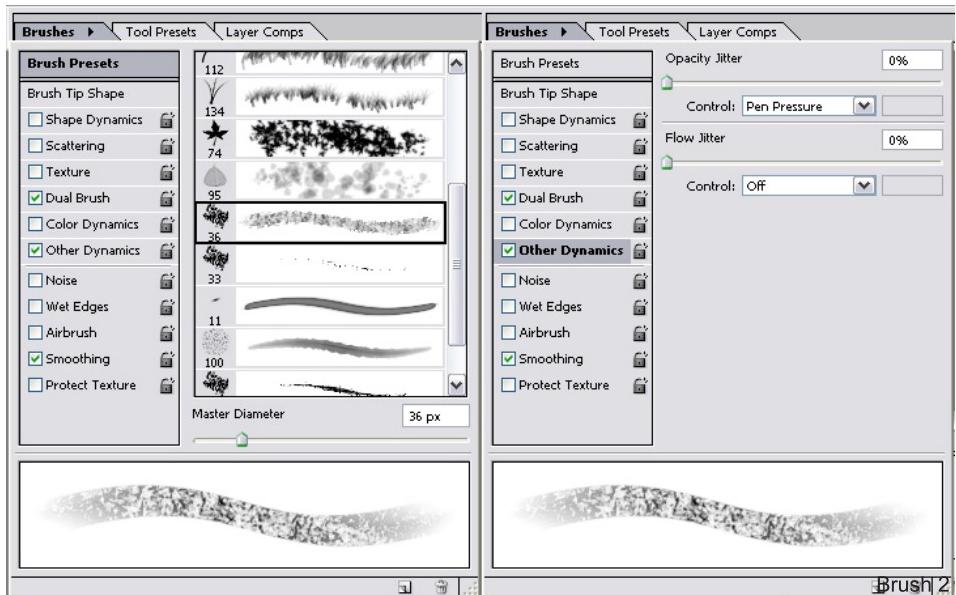
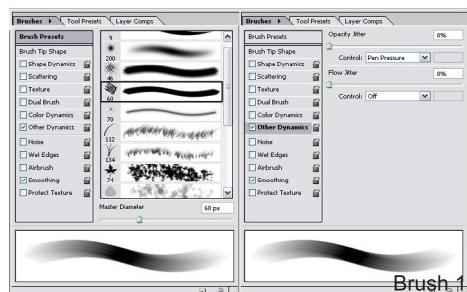
Pier Duty

by Graven Tung

My name is Graven Tung. This particular piece is a simple study that will hopefully explain some of the thoughts and techniques during my painting process. I'm usually not in the habit of questioning myself on why I do things a certain way. In fact this is the first time I've been asked to paint for a tutorial, so bear with me here.

I started off by Googling for some ideas. I try to avoid jumping into a painting without at least having a general direction. This is to prevent myself from falling into the "safe zone" and repeating similar subjects over and over. So I dug up few interesting shots after some random image searches (image 01 & image 02). There's something cool about those waves crashing on the pier. I haven't done anything like that before, and it looks like fun.

Before we start, here are the 2 brushes I often use, especially for blocking in rough sketches. As you can see they're simply the 2 default chalk brushes that come with Photoshop cs, with a little change in settings (Brush 1 & Brush 2). Some people ask why I only have the "opacity" set on pen pressure and not the "size" as well. It's simply a personal preference. I tend to adjust the brush size with the "[" and "]" keys anyway, so it all works out.





I open up a random canvas and loosely sketch in something that looks like a pier leading into a washed-out misty background (image 03). Now I'd be lying if I said I know exactly what I'm going for at this point. The purpose of this step is to quickly establish a value range while testing the scene to see if it actually captures the right mood. It's almost like giving myself an inkblot test. I just push and shove shapes around till I see something I like. This is where I'd like to spend as much time as I want to make sure a shot works. (assuming there's no deadline of course) In this case I kind of like the dark shapes on the sides, they can easily be some man-made structures or even rocks, the warm highlights seem to suggest a side-lit situation which can work out nicely in this shot. The shape at the far end of the pier could be a building or small island, so we have something in the background as well.



image 03



image 04

Continuing on with the block-in (image 04). I extended some rock formation to the left to balance out the composition, also I scattered some warm highlights across the background sky. I figured the cloud/wave/moisture in the air would likely catch the sun here and there. It also helps to emphasize the light source. At this point that shape jutting out to the right is starting to look like a tall wave going over the pier, which is good.

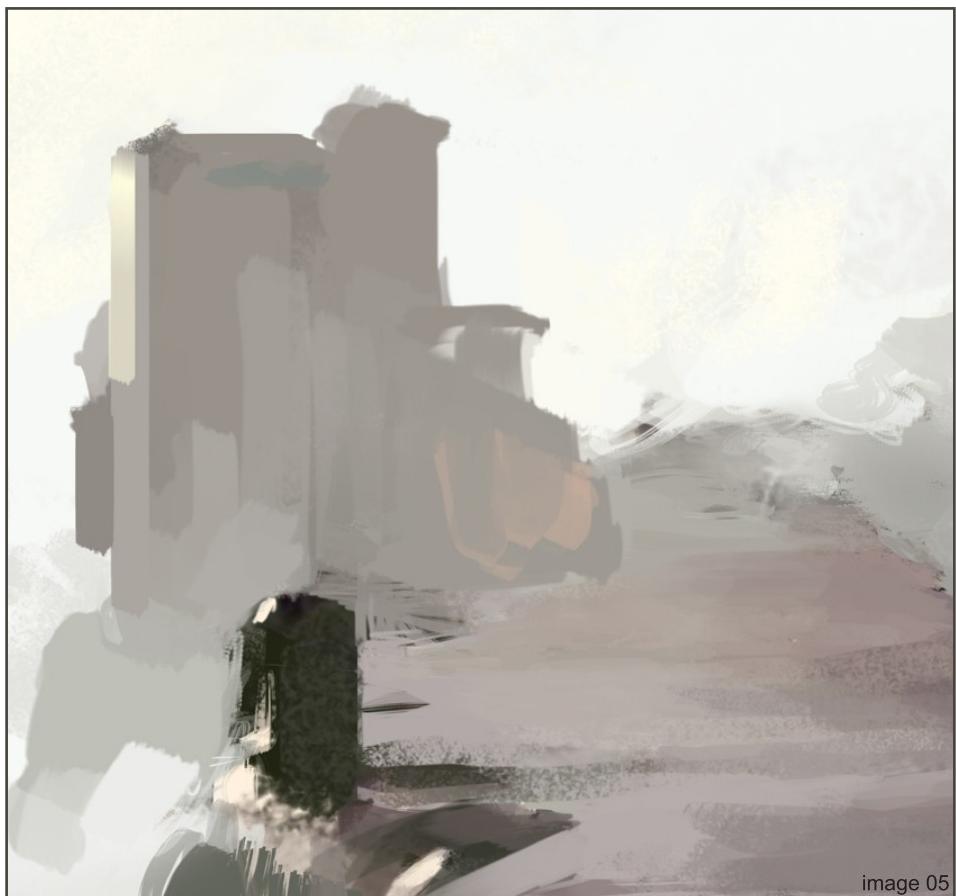


image 05

Next I planted a building on the left to give it some focus (image 05). It also serves as something that leads us from foreground to the background. I'm not worried about its details yet. At this point it's better to focus on the right palette than trying to work out any specific designs. Right now the building is nothing more than a bulky shape with a touch of highlight, which is all we need.

The composition is starting to take shape, but we're still missing something in the foreground. Since it's already looking a bit military, I'll go along with that theme. Here you can see a couple of attempts to work in some figures and maybe a vehicle (image 06 & image 07). I eventually settled on the bike because I wanted to paint a biker chick carrying a big bazooka (image 08). I wish there were other deeper reasons but sometimes you just gotta go with your guts.



image 06



image 07



image 08



Now is a good time to clean up the background building on the far right. I put in another building on the left to give it more depth (image 09).

I spent some time working out a simple design of the main building. Again still looks rough but we'll get back to that later (image 10).

Time for some weather effects. This place needs a good strong side wind. I opened up a new layer and quickly indicated some moisture being blown across in front of the main building, as well as adding some puddles on the ground (image 11). The good thing about doing this on a layer is that I can still use a big textured chalk brush to lay down a large shape, and come back with a small eraser and erase into that shape to carve out the details. I also threw in a little bit of highlight on the building in the back to make it look like that wave is casting a shadow over the structure. Perhaps the wave is getting a little off scale here. I mean that thing is like...250 feet tall. We'll have to fix that later.



image 09



image 10



image 11



tutorial Pier-Duty

The sketch is coming along nicely for the most part, but the sky still seems a little too flat. I was hoping to keep it simple and have everything to blend into the misty atmosphere, however right now it's just not creating enough eye movement. To fix this I opened up a new layer, and put down a subtle gradient using a large airbrush (image 12a). Then changed the layer option to "multiply" (image 12b). This helped to tone down the background value and emphasize the light source.



image 12a

Next I flipped the canvas to check the composition (image 13). I also decided to crop in on the 2 characters, sort of bring them closer to the center and make them the focus (image 14). The standing figure can be a guard, the shape to the right can be his booth or something, and I sort of like the potential drama between him and the biker chick. Of course the composition would have to be adjusted since cropping in kind of killed some of the depth the piece had before, but at this point the basic "staging" is done. From now on it's just a matter of detailing it out till I can call it done.

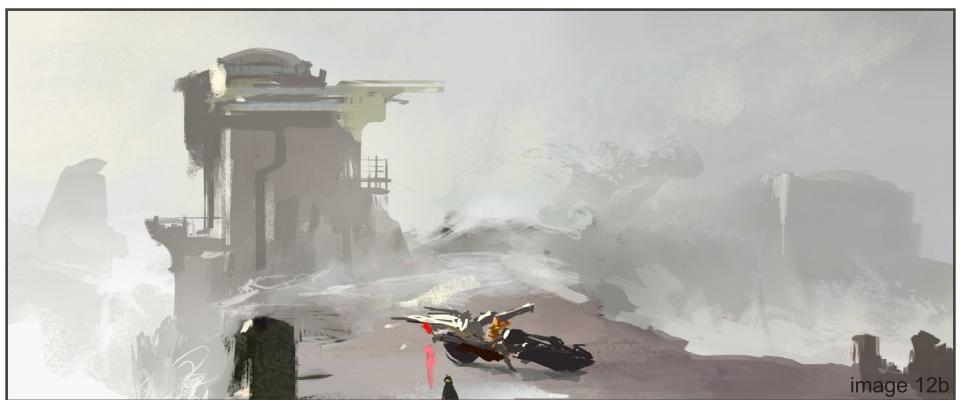


image 12b



image 13



image 14



Here's the image after some polishing (image 15) The actual rendering process can seem quite dull even on a loose piece such as this one. I was pretty much moving all over the place, sampling colours and working on things in no particular order. But it's really nothing special, just the same old things I did during the block-in, only repeated on a finer scale. I'll do my best to sum up some key steps.

Simply raised the structure and added some minimum details. I indicated a path leading up to the building to add some interest. If you look closer at the waves at the bottom you can see I actually used the default maple leaf brush to mimic scattered waves, and went back in with a smudge tool to kill a few hard edges here and there (image 16a).

Toned down the killer wave. It still looks tall but at least not like some tsunami from hell. Other than that I simply laid down patches of textured shapes with a large brush on a layer and carved out the details with a small eraser (image 16b). (as mentioned before)



image 15

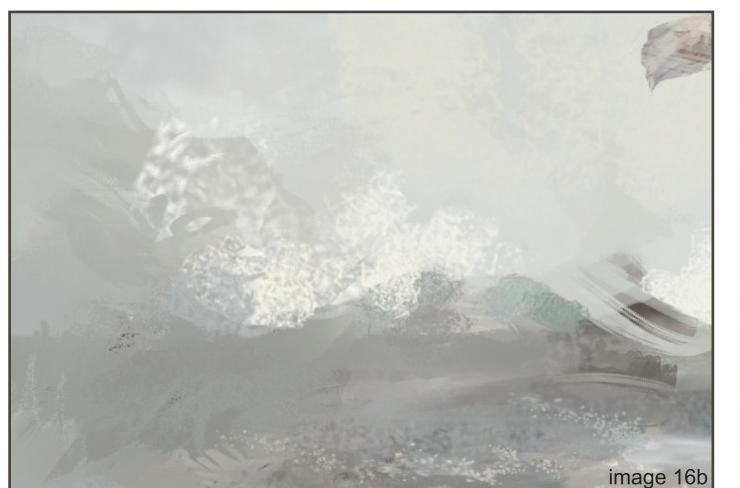


image 16b



image 16a



tutorial Pier-Duty

Further detailed out the main structure. Added windows and a flag, also threw in a soldier on the balcony to make it more interesting. Refined the building in the back, and popped that flying thing up there just for kicks (image 16c).

Made the booth larger so it looks like the guard can fit in there. The rest is pretty straight forward, just detail out the characters and the bike with a small brush. The chick's gotta have some insane strength to lift that cannon, but I actually like it that way. Who knows, maybe she's a cyborg (image 16d).



image 16c

The painting was almost done. I gave it a once over just to clean up some minor areas that were still bugging me. Threw in a layer of smoke effect in front of the bike, adjusted the levels, sharpened it with filter, and the thing is finished (image 17)!

Of course there is always room for improvements and revisions, but for now the piece does what it needs to do. I hope some of you find this helpful. It was great to do something outside of work just for fun.



image 16d

Tutorial by:

Graven Tung

More work from this artist can be found at

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image 17

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by Richard Tilbury

ELEMENTS

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Issue 06 : June 06 : part 6 : FIRE & SMOKE

Issue 07 : July 06 : part 7 : FUR & HAIR

Issue 08 : August 06 : part 8 : EYES

Issue 04 : September 09 : part 9 : SKIN

Issue 10 : November 06 : part 10 : FLESH WOUNDS



Digital Painting: Fire and Smoke

This month sees us tackling the subject of fire and smoke, another rather tricky element to deal with. The main problem with this topic is that both fire and smoke are very ethereal in essence and have no tangible form and can be neither touched nor examined. As they do not have any real volume to speak of it is hard to set any concrete rules as to how they should look. Similar to last month's tutorial on water, fire and smoke are also dependant on a number of factors that are interrelated. The colour of smoke depends entirely on what is burning and the shape it adopts relates to the intensity of the fire and off course weather conditions as does fire. For the purpose of this tutorial I am going to keep the actual fire reasonably small and concentrate on the smoke aspect.

1. The first step is to get rid of the white background and put in a gradient that blends from a pale to a mid grey with the lightest area being the sky (Fig01).



2. I decided to place the fire at the base of the image so as to provide plenty of room for the smoke. I chose a near white to represent the center of the fire and blended this with a pale orange to show the flames (fig02). What



fig 2

also helps the intensity is duplicating the white section and setting to an Overlay mode on a separate layer which is what I did here. To create the sensation of movement apply a Gaussian Blur in order that the lines are not too sharp or alternatively you could use the smudge tool.

3. With the fire blocked in it is time to make a start on the smoke. To begin with I have decided on a rather nondescript grey colour. It is then a case of using a soft airbrush with a light and dark tone to create roughly spherical shaped volumes (Fig03). Whilst doing this remember where the light source is (in this case the top right), as this will have an effect on the apparent volume of the smoke plume.

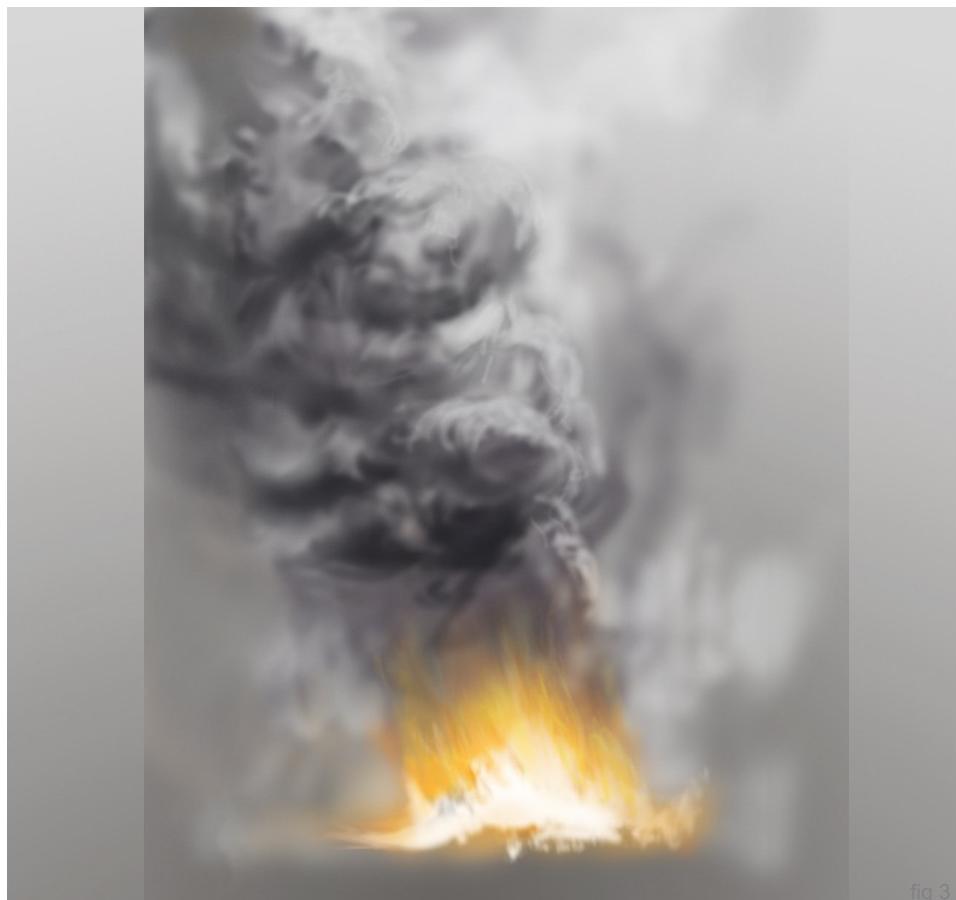


fig 3



fig 5

4. We now have both the fire and smoke in the picture but they somehow feel a little unrelated. The way to connect the two is by using a pale orange colour in some of the smoke which will serve to echo the warmth of the fire and unify the image. In Fig04 you can see the effect of this on a new layer set to overlay.

5. We began this tutorial with a gradient so as to very vaguely suggest a land mass and sky as a background but now we have the fire in place it looks as if it is floating in a void somewhat. To rectify this we are going to increase the contrast of the gradient and add some rough brush work at the base to help "root" the flames (Fig05). The background can remain hazy as it will contribute towards the sensation of a smoke screen. On the smoke layer I also added some definition to the shapes using a smaller brush and emphasized the orange glow. You will also notice that the fire is now more intense due to an additional layer set to overlay which you can see in Fig06. The flames can be seen in normal mode in the upper half of the picture.

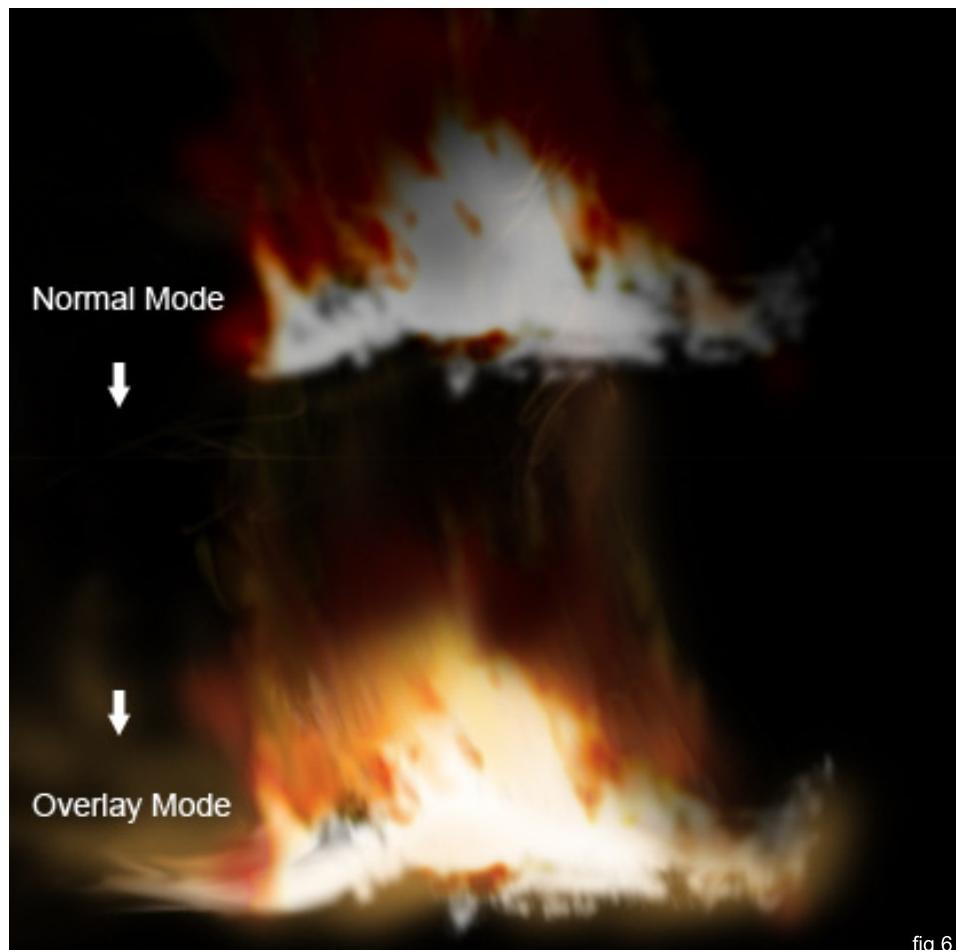
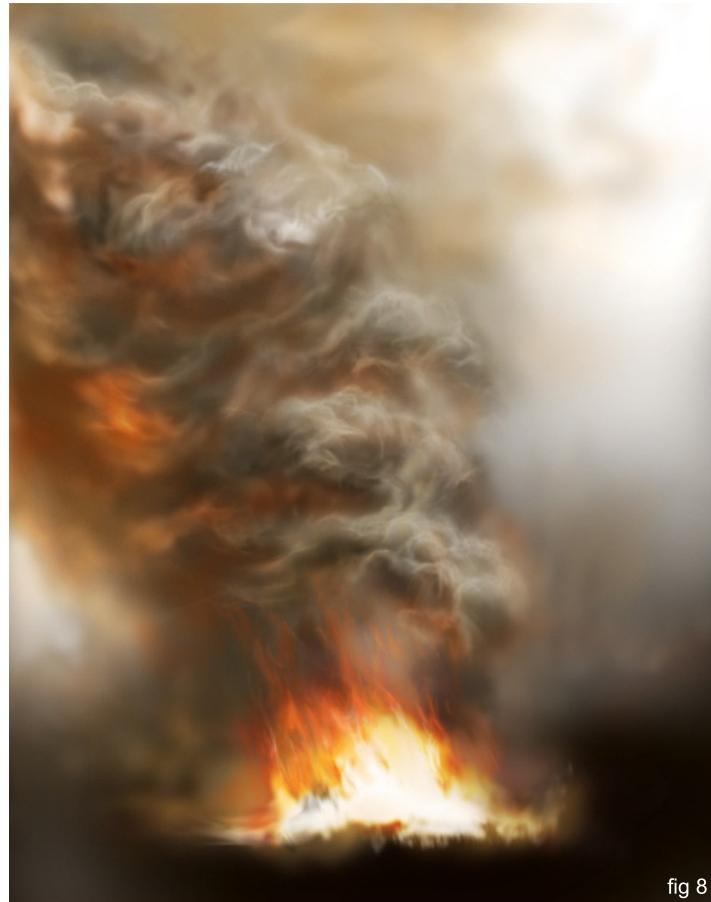
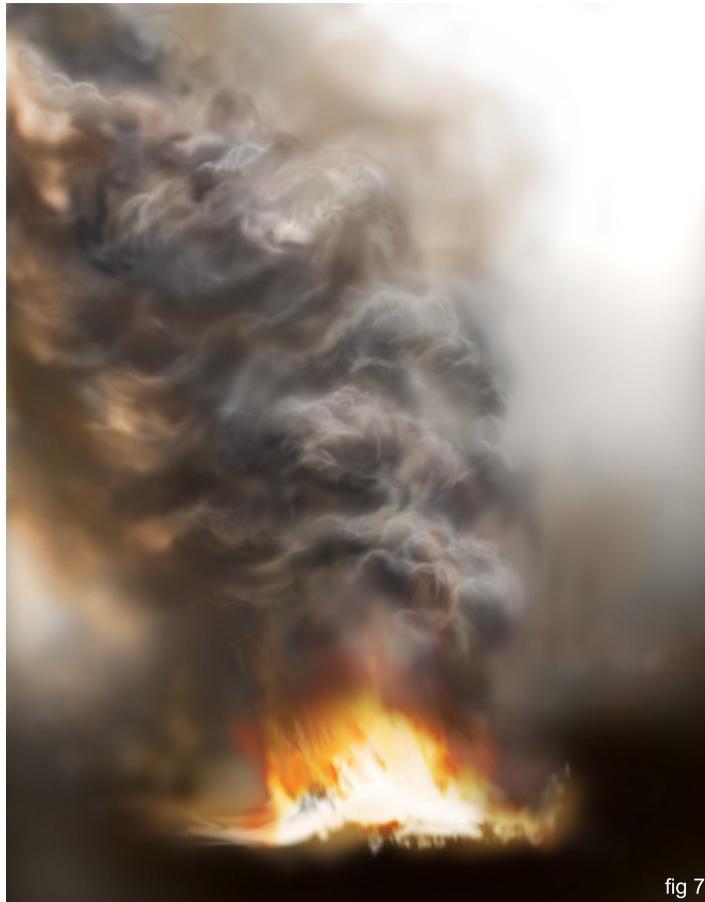


fig 6



6. Fig07 shows a further enhancement to the smoke and in this image I have given the plume some more volume by darkening the left side more and creating some more defined shadows on the right. The idea here is to paint in a small scale level of detail across much of the smoke which shows the tiny cloud patterns it adopts but at the same time define some larger shapes and forms where the main shadows and highlights fall.

7. The smoke started off as grey colour but now it is time to add some warmth to it, not because grey is wrong but rather just as a personal preference. This is done by simply adjusting the colour balance of the layer more towards yellow and red. To suggest that some of the flames are leaping upward inside the smoke I have enhanced the orange glow on the left and also painted in some more distant smoke in the upper right drifting across the sky (Fig08).

8. The main components are already in place and from now on it is a process of refinement





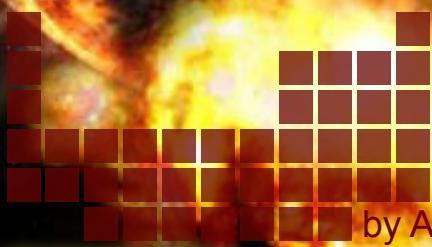
elements **Fire and Smoke**



and adding more detail. I am reasonably happy with the glow on the underside of the smoke but it does at present lack a little definition unlike the right side and so I have added more detail here. I also wished to exaggerate the thickness of the smoke and so have added a new layer which is set to multiply and uses a mid grey brown to increase the darkness of the shadows (Fig09). In response to this I have also added another layer which I have named "Highlights" and set to normal mode. Here I have painted in lighter accents across the right side to reflect the sunlight filtering in from the right corner, also adding some more drama and contrast.

That about concludes this tutorial and hopefully it will help you paint your own versions of the subject. There are a few changes that could further improve the picture such as integrating the flames better with the smoke and painting in some finer details in the plume but most of the crucial stages have been covered I think. You can see the final version below.

Tutorial by
Richard Tilbury



by Alyn Hunter

ELEMENTS

DIGITAL PAINTING TUTORIAL SERIES

The 'elements' series is a guide to basic 2D Digital painting and can be followed in most software packages supporting paintbrushes and layers.

Each month 2 or 3 professional artists will cover a specific theme or 'element', resulting in 2 or 3 different styles and techniques which can be viewed side by side. This month we cover Fire & Smoke

SUBJECTS:

Issue 06 : June 06 : part 6 : FIRE & SMOKE

Issue 07 : July 06 : part 7 : FUR & HAIR

Issue 08 : August 06 : part 8 : EYES

Issue 04 : September 09 : part 9 : SKIN

Issue 10 : November 06 : part 10 : FLESH WOUNDS



Fiery Explosion

This Tutorial will teach you how to create a fire effect that I stumbled across whilst making an image. It's fairly simple and requires only basic knowledge of blending modes. This will work if you're using Photoshop 6 upwards.

So, in we go.

1. First of all ensure you have a black background, as the end result does vary quite considerably depending on the choice of colour used. You will need to brush out a fiery shape with a white brush set to 100% thickness.

Having some debris flying around randomly does help add to the effect as sparks. Also having some pre-made brushes will help you. But to give you a rough example, check image 1.

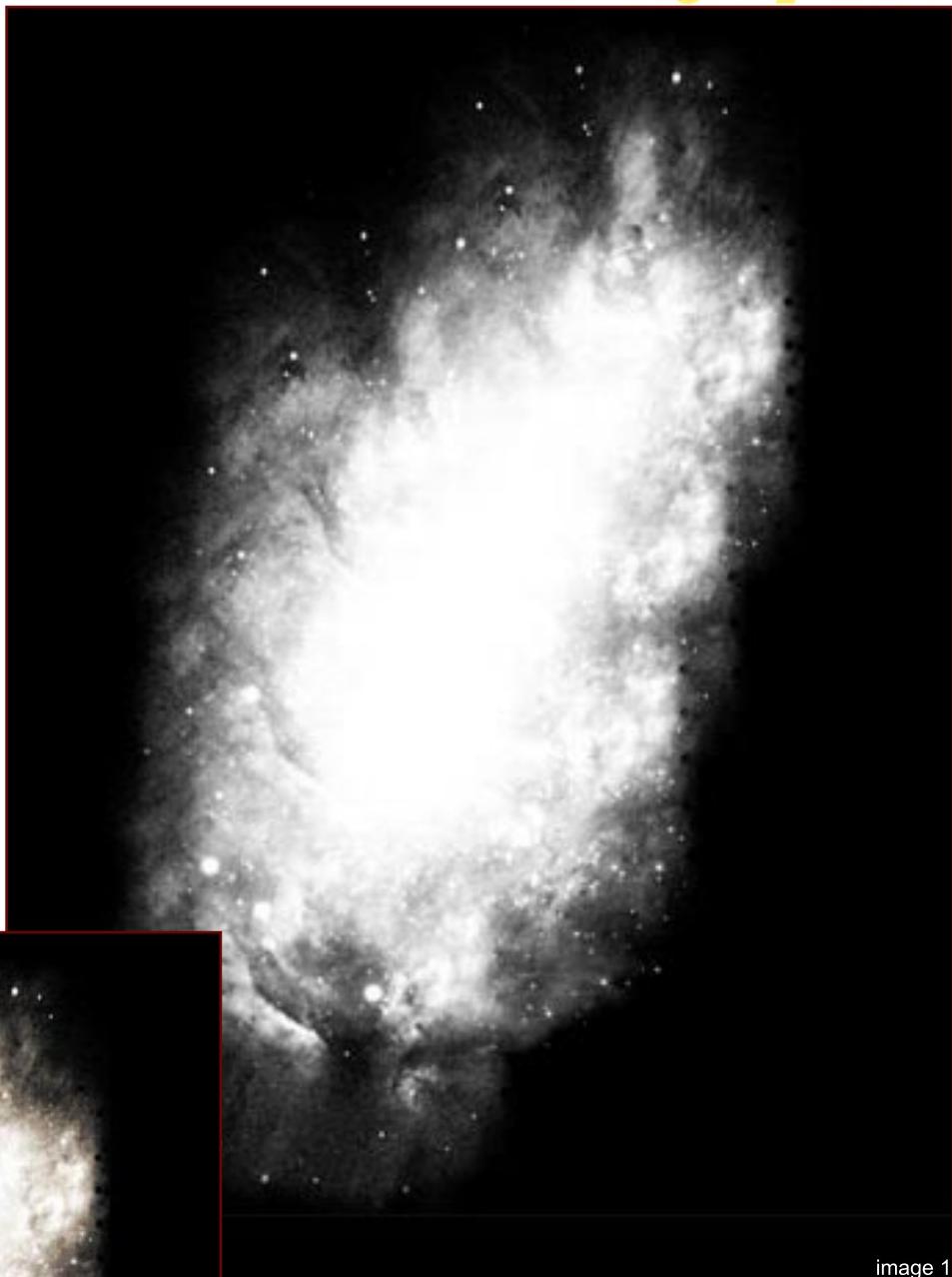


image 1



image 2

2. The next step is still simple, duplicate your initial brushed fire shape layer, and set a new layer to "overlay". Then, hit **ctrl+u**, and check "colourize", using the following settings.

Hue = 35

Saturation = 25 (default)

Lightness = -50

This should give you a similar effect to image 2.



elements **Fiery Explosion**

3. Another simple step is to just duplicate your overlay layer and set it to colour burn as you can see in image 3.



image 3

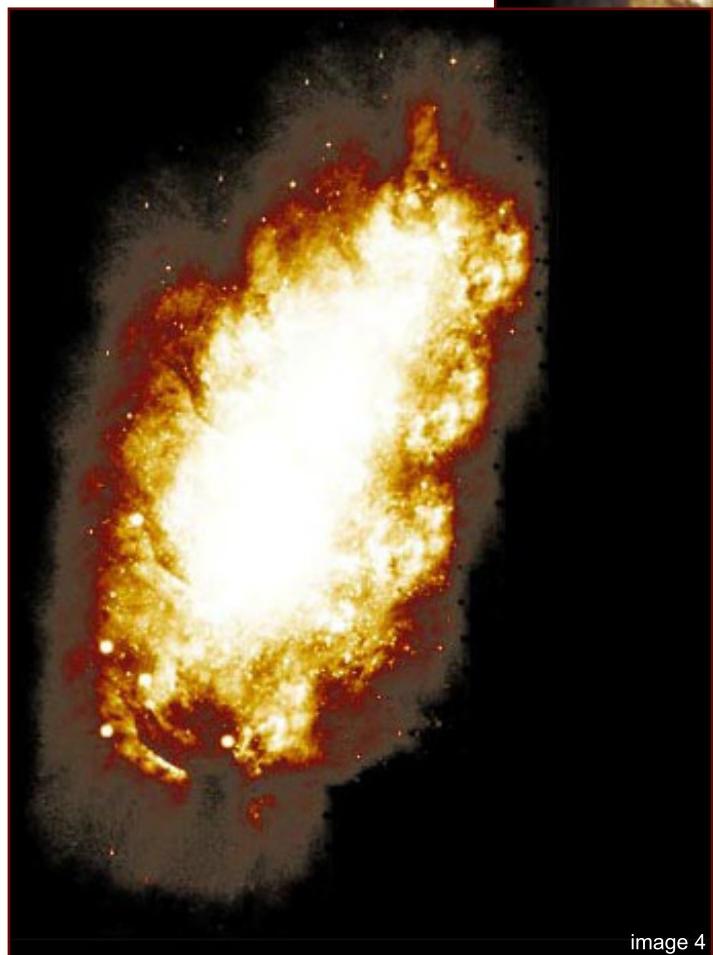


image 4

4. In this step we will be going over what we've done before. So follow steps 2 and steps 3 through one more time, duplicating your layer, overlay, hue, duplicate, burn, new set, merge down etc. Just follow 2 and 3 again with this new layer and all is well. Hopefully you should achieve this messy object, which is all you want really as seen in image 4.

The following step will show you the finished product! Now you could leave it there, if you want to (merge all layers, except black layer, and set to hard light), however I continued. Since the effect can be enhanced. Create a layer set using the folder icon at the bottom of the layers box. In the correct order, put the three layers you have into the set. Select the set, and hit "ctrl+e" thus making one new layer.



elements **Fiery Explosion**

5. Set your final layer to "hardlight" and that's pretty much it, the mess vanishes, and you have yourself a nifty explosion. It works well for space effects, impact scenes etc (image 5). To give an example of how you may use it, check image 6, a snippet of the "Goodbye" remix image I'm working on.

Alyn Hunter

contact via:

marmalade@gmail.com

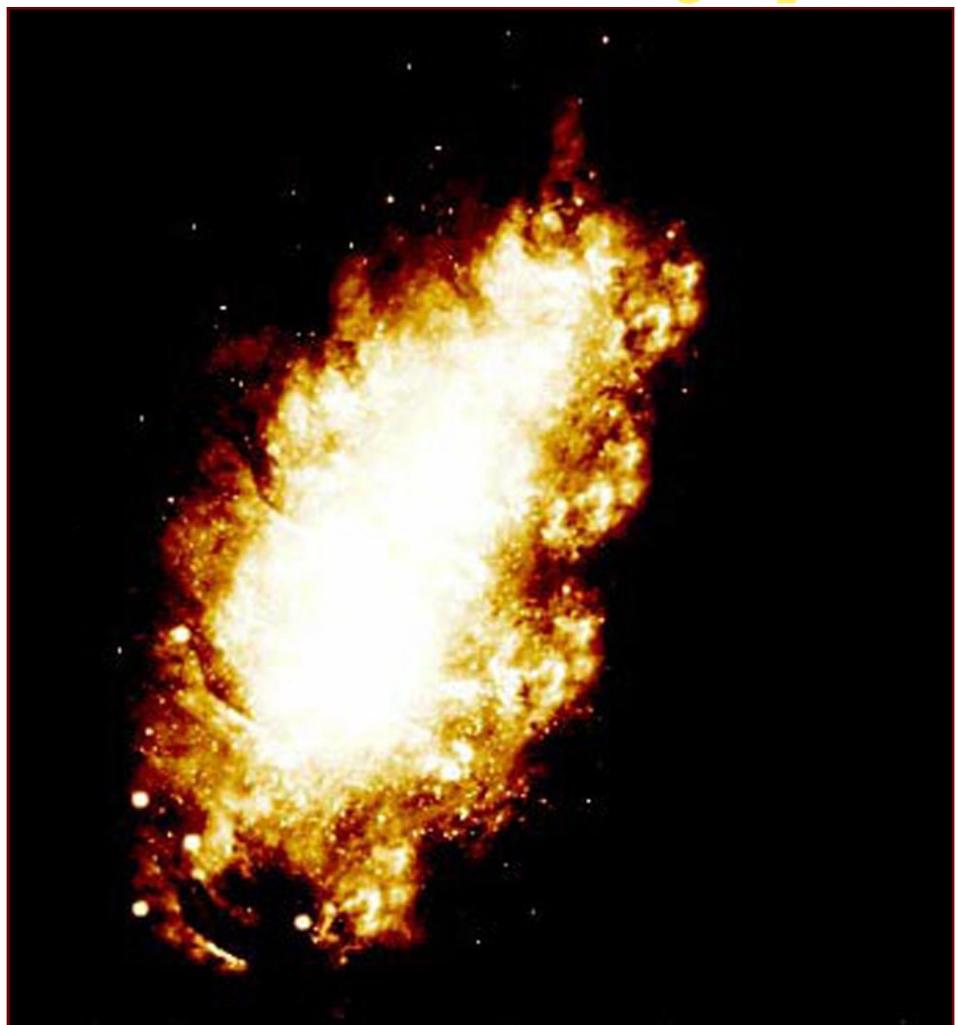


image 5



image 6



by Daniel LuVisi

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Introduction – Hello and welcome to my Fire and Smoke Tutorial! This one is pretty easy and should be able to be finished within minutes if you get used to it enough. In this tutorial, I will show you how to paint fire, embers, add glow, and how to render smoke. Now the tutorial this will be referring to will be the image of the Beast head, not the full "Fire on Black" image, that's just to show how I progress. Now let's begin!

Step 1 – (image 1) First, you want to create a character. What breathes fire? Well a lot of fantasy creatures could, even hobbits! But what really breathes fire are those creepy creatures that lay on the bottom of the planet: dragons, Balrogs, Demons, Lucifer, Dark Angels, Hydras and etc. I could go on and on but it's up to you, as the artist to discover what you want to range fire from its dangerous mouth, hands, back or face. In this image, I have a creature I created a while ago, who is actually a good creature but



image 2

I'm going to turn into a villain. Now all set aside the design of the creature, you can see inside his mouth is an orange glow. We start this by bringing up a soft brush from our brush selector and turning the Opacity down to a low 15-20 %. Once you have the bright orange, you're going to want to turn the settings on the brush to Overlay. Softly go over the spot of the creature's mouth until you have nice warmth to its cover. After that, you will want to darken the orange a bit so you don't get too harsh of a glow on the next step. So bring it down to a mild orange and reset your settings on the brush to Screen, repeat and go over until you have something similar to my image, or to your taste.

Step 2 – (image 2) This step is pretty easy, it's just creating it's overlapping glow from the heat. Turn the brush up again a higher orange and set the settings on the brush to Normal, but 10% opacity. Once you have that done, just damply go over the edges of the creatures (body part) so it seems as those the fire is sticking out, or at least its heat glow.



Step 3 – (image 3) Now you're going to want to darken that spot in the center of your main focal point on the fire. To do this, you're going to again change the colour of your orange, going for a warmer tone now. Something a bit bolder than before, and set the opacity to 5% and settings to Multiply, go over the small part with a soft brush again till it's a deeper orange/red. Once you have that done, you're going to want to use the Smudge Tool, with its strength to 60%, and start to bring the warmer orange upwards towards the red colour. Make sure it blends in smoothly; you don't want harsh strokes, because fire is obviously very smooth and ethereal. Use reference shots of fire if you have any.



image 4

Step 4 – (image 4) Once you have these colours blended in, you're going to use the Dodge Tool. For this part, the most important key note to take here is DO NOT GO OVERBOARD. There is a reason why people don't suggest using the dodge tool at time, because so many novice Photoshop artists abuse it to no end. Change the opacity from its harsh strength to 20% and make sure it's set to highlight and not Shadows or Mid tones (important). Once that is all done and set, you can start to ignite this fire within the inside. Start out by dodging some blobs into it, smudge those and blend, then go over it a little more with a smaller brush.



Step 5 - (image 5) Now that you have your basic fire, which is barely detailed at this point, you can go over it again with an Overlay soft brush with a dark red. Make sure the opacity is very low, I'd even say go with 5% or 10%. That's all really for this step, just make sure you don't go too overboard and wash out the orange.



image 6

Step 6 – (image 6) Now with step 6 you're going to start to paint in some jumping flames. This is up to you as the artist; I can't teach you much here rather than use references! They always help, but what I can offer is some tips on fire. Usually the inner flames consist of solid smooth strokes, rising upwards. Sometimes they curl and other times they buckle and bend, it's usually the harder, fiercer fire that bends.

image 5



Step 7 – (image 7) Another easy part!

Feel lucky, this part is small. Basically this only step is just adding lighting to the upper and side ridges of the creature's mouth with a warm yellow, easy huh?



image 8

Step 8 – (image 8) This is where you start to detail the fire some more by adding yellows and oranges to the mixture. Once you have your colours laid out in front of you, you'll want to blend them some more, then repeat the step by going over and detailing it again. Turn on the Pen Pressure (Brush Controls, Other Dynamics, Control: Pen Pressure) and go softly over it with a soft small brush.

image 7



Step 9 – (image 9) Now you'll add a glow of light around the main fire attraction. Another easy step, just pick a high bright orange, with it leading off with a yellow, and turn it to Screen, Opacity 20% and go over it all with a soft brush. Nothing too much, again.



image 9

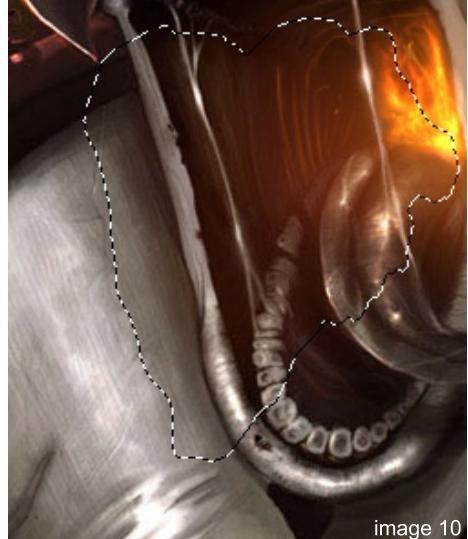


image 10

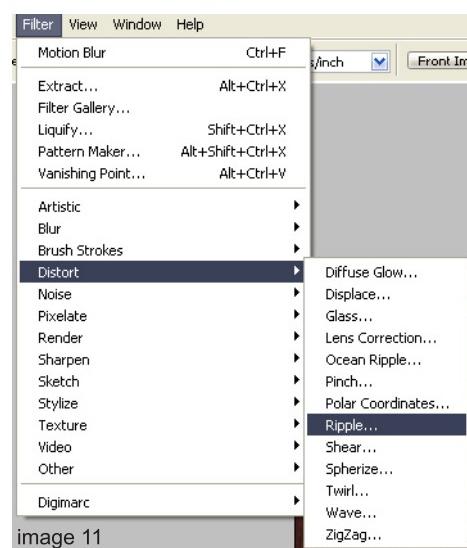


image 11

Step 10 & 11 – (image 10 and 11) Here we will add some heat waves to the fire. You're going to use the Magic Lasso tool and draw a line, like in the image, around the left side of his mouth (our left), once you have your shape you can let it connect. Then right click it, and go to Layer Via Copy. After you have done this, go to Filters (which I never use, but this one looks good), then go to Distort, then to Ripple. Set the Ripple to something that fits your want, nothing too powerful but enough to give it that blurry look. After you have that, lower the opacity on that layer to about 50, so it moulds in with the rest of it but still distorts.



Step 12 – (image 12) The finished result of that, rippling doesn't over do it or take over too much.

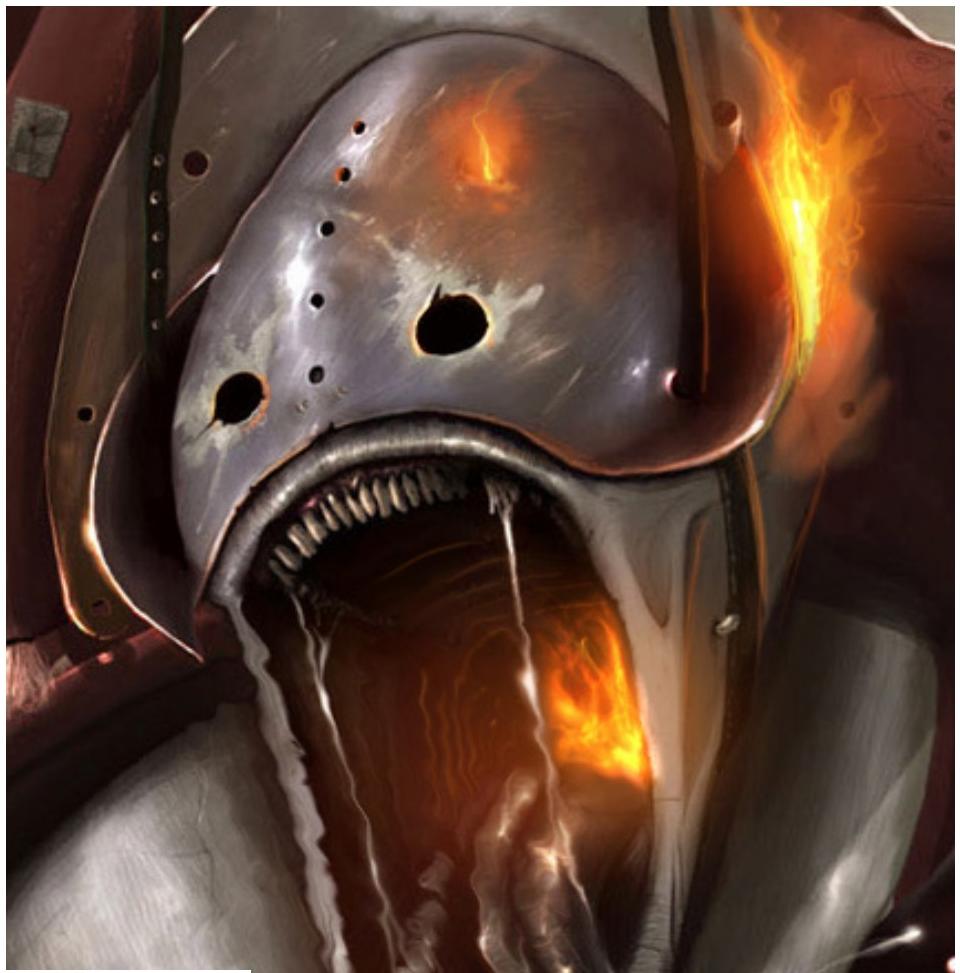


image 12



image 13



image 14

Step 13 & 14 – (image 13 and 14)

Here we're going to add embers to the picture, again and again, a very easy part. This just involves adding specs of oranges and reds around the picture on a new layer. Once you have your certain amount, go to Layer > Layer Style>Outer Glow. In those Options, you can mess around with the size of the glow, the opacity of it and etc. Make sure the colour is a bright orange, red or a yellow.



Smoke - Step 1 (smoke 1) – Here we go with the smoke. Now this is my first time teaching smoke, so ill try to make it easy. Here's a new way I did it, I thought I would experiment with my own brushes. Make a new canvas, and with a size 1 hard brush, just draw a blob like I did. With that done, then go to Edit>Define Brush Preset, and voila! Rename it to Smoke Brush, and it should save automatically and also turn it into the brush.



Smoke - Step 2 (smoke 2) With your custom brush now, turn the opacity down to 40% and just mess with it on a new Canvas. Go for some grey colours and just do whatever you want! Even turn on pen pressure for some more fun! Ok! But now no more fun, back to painting! On the image, make it a new layer on top of the fire, and lower the opacity to 20%. Remember this is your base layer so all you have to do is just go over it softly, you can always erase it and not worry about the rest.

Smoke - Step 3 (smoke 3) This is where you'll start to lighten the smoke, which is an easy step. Duplicate the layer by going to Layer>Duplicate Layer. After that, lower the opacity of the layer in the Layer Tools to 25-30%. Then set the layer to screen to add more volume to it. After this, merge the two layers together as one.



Smoke - Step 4 (smoke 4) Since smoke is kind of transparent, you're going to be able to see the lighting from the fire popping through. Grab your custom smoke brush again and change its colour to a mild orange. Make sure your opacity is low (just to make the smoke; when doing smoke; make sure the opacity is ALWAYS low) and start to dab the orange softly onto the smoke layer. You should be able to make the smoke turn from a pasty white, to a white-orange mist.



smoke 5

Smoke - Step 5 (smoke 5) This part I started to cut around the smoke, breaking it down so it doesn't get too thick. I used my custom smoke tool as an eraser and started to slowly just itch away at the smoke. You should turn down the flow and opacity at 45% when erasing, and just dab at it. Don't put in hard strokes and totally deplete the smoke.

smoke 4



Smoke - Step 6 (smoke 6) Almost done! Again with the adding volume to it, rework your spots with a very low opacity Smoke brush, just add mists, little pockets of dry smoke leaving his mouth.



smoke 7

Smoke - Step 7 (smoke 7) Now your final step. A quick way to end it off! All that has to be done here is a repeat of Step 5, just to clean it up again. But one more thing, in the heat waves, to give it more effect, add some thin lines of fire rippling through. This can be achieved with a size 3 hard brush on pen pressure, and just make some nice thin orange lines riding the heat waves. And there you have it! Done

Daniel LuVisi

More work from this artist can be found at
<http://adonihs.deviantart.com/>
and contact them via:
dmxdmlz@aol.com



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MAKING OF
SO YOU REALLY THINK
I'M TOO FAT?



BY DANIELA UHLIG

du '06



The making of Too Fat

SO YOU REALLY THINK THAT I'M TOO FAT?

Hello everybody. This making of is going to show how I created 'So, you really think I'm too fat?'

Let's go!

To start with, I first opened up a new document, approximately 3000 wide x 2600 high and around 300 - 500 dpi. Then made a preliminary sketch (image 01).

Then I decided upon a basic colour tone for the respective animals and filled in the outlines (image 02).

As the image progresses the sketch goes and the final outlines are drawn in. (image 03)

Then I approached the lighting. I set the dodge tool's range to "Highlights" and picked a soft brush. With these settings, I started to dodge the areas on the animals that are especially round (image 04).

Afterwards, a new layer is created and the layer with the base tone is masked so that I don't paint over it. With a soft brush, I paint in the shadows. When that is done, it's off to the final touches. On the shadow-layer, using the Smudge tool (hard brush set to 50 - 70%), I smear the colours into the folds and creases, e.g. around the ears, on the belly and on the face (image 05).

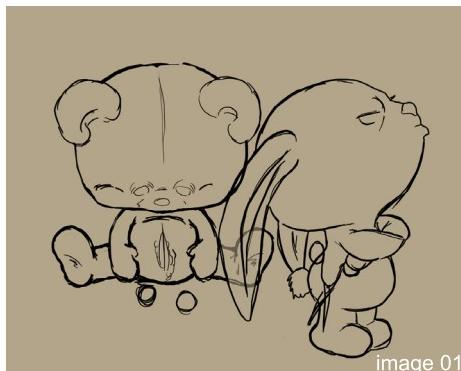


image 01



image 02

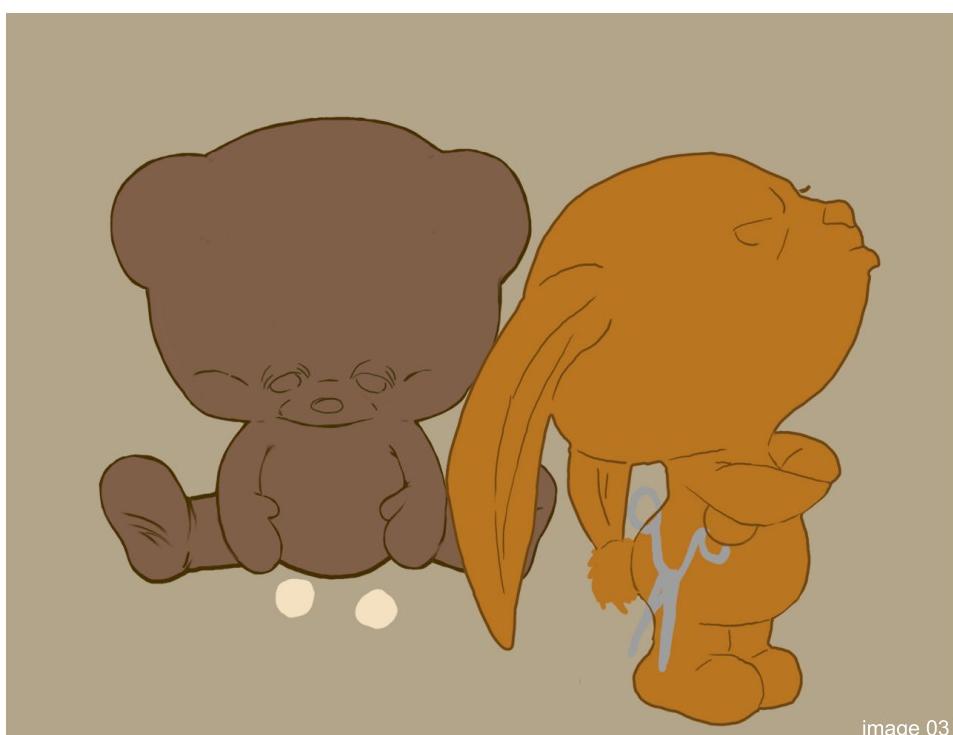


image 03

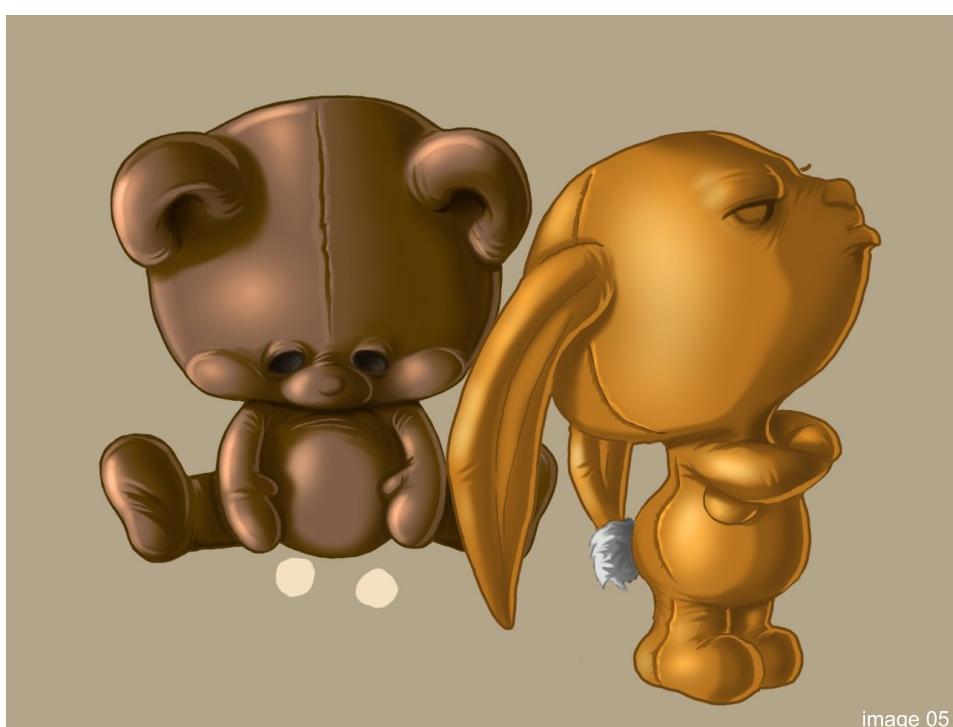


image 05



image 04



The making of Too Fat

It's only details from now on. By adding details this or that can be changed, or anything that need to be adjusted, for example wrong placed highlights (image 06) can be done.

I painted all the feaures of the animals in the same way as I painted the body: Dodge tool set to highlights and some darker colours for the shadowing.

Finally, I picked a fitting background colour and simply drew a gradient . After that, the animals are masked and, on a layer under the animals, shadows are painted (image 07)

I hope this making of is useful. Thanks for reading!



image 06

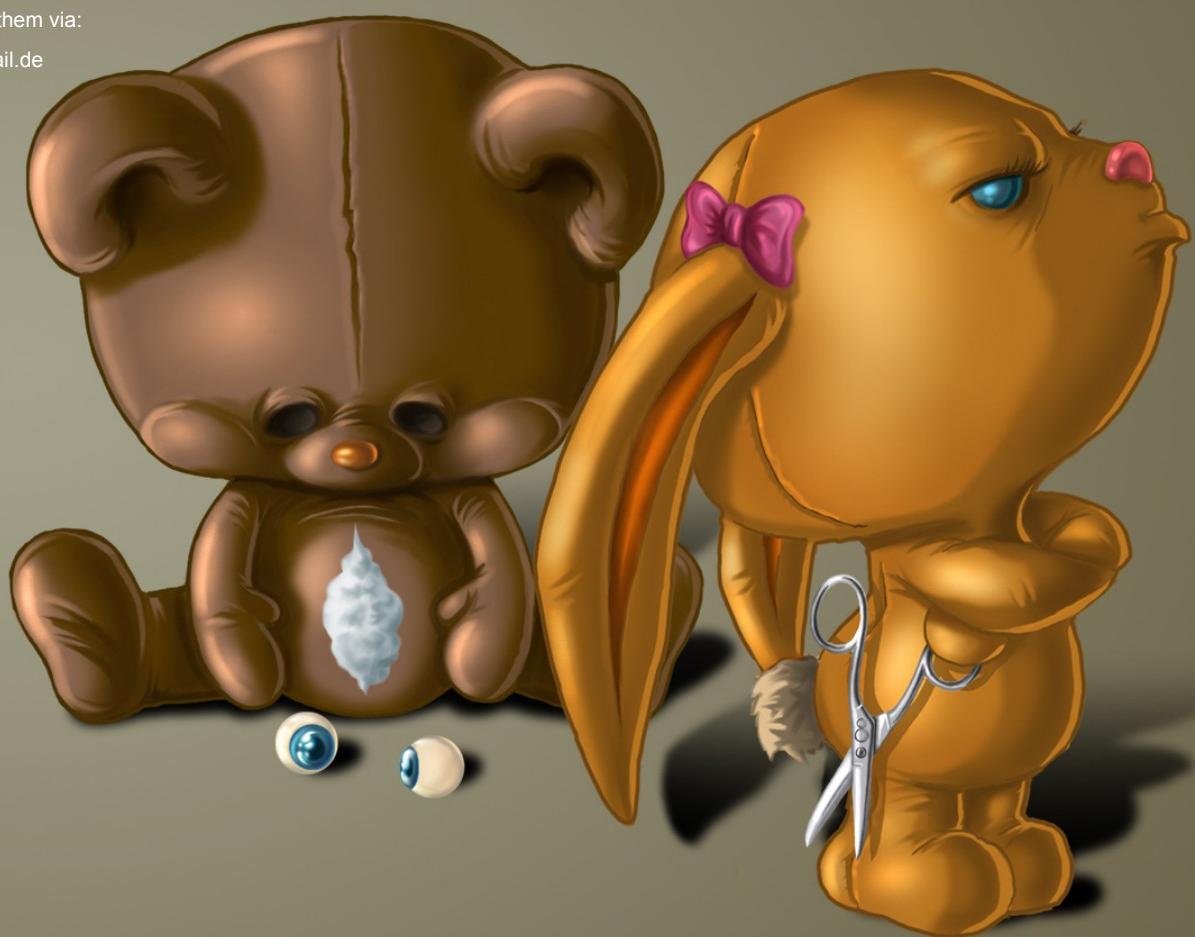
Daniela Uhlig

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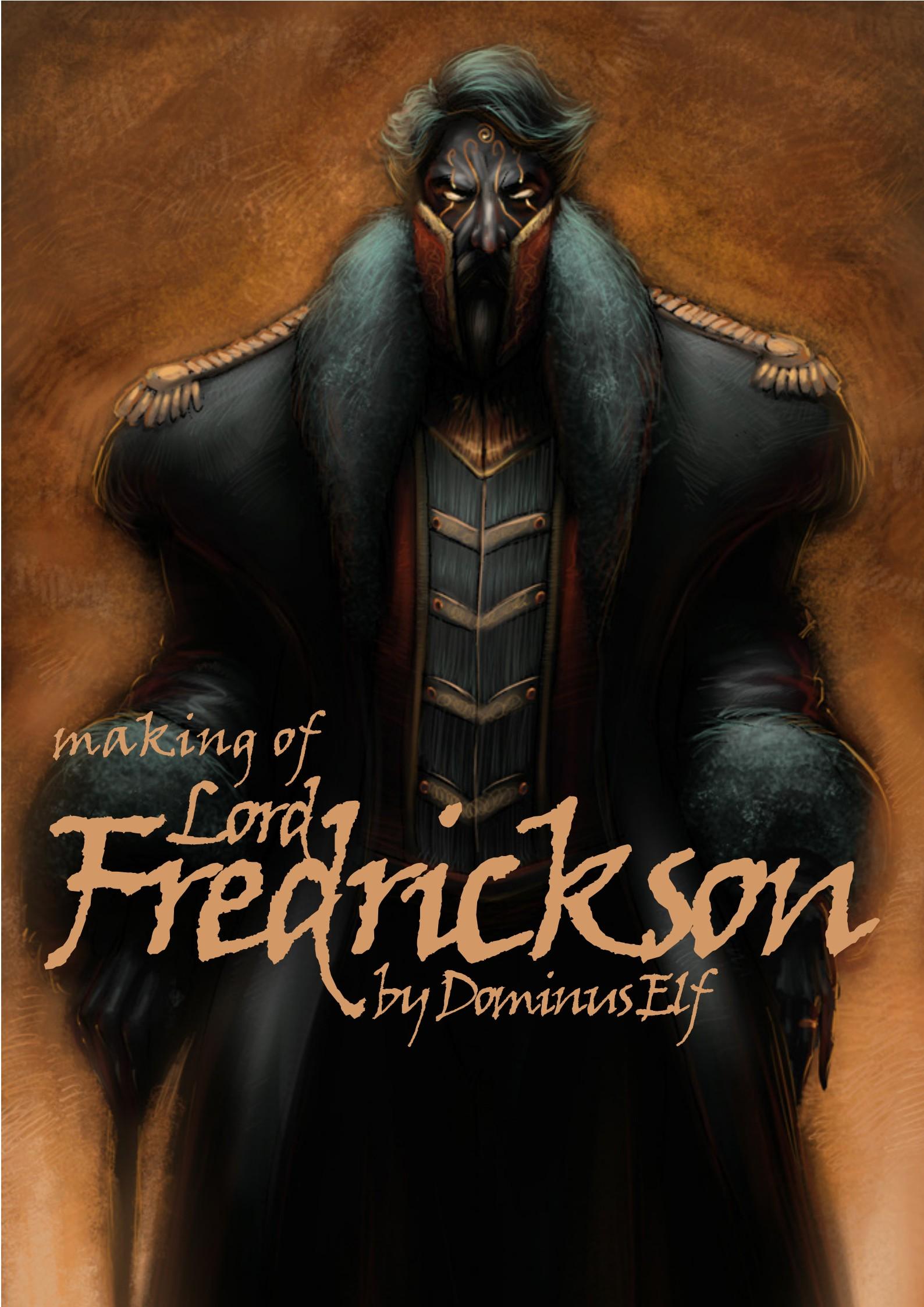
www.du-artwork.de

and contact them via:

libita@hotmail.de



du '06

A dark, detailed illustration of a character resembling Lord Fredrickson from Disney Pixar's "The Bear". The character has a large, bushy beard and mustache, and is wearing a dark, ornate coat with a fur-trimmed collar and shoulder guards. He has glowing orange eyes and intricate gold markings on his face. The background is a warm, golden-brown color.

making of
Lord
Fredrickson
by Dominus Elf



The making of **Lord Fredrickson**

Hello everyone!

This is my first tutorial, so please be gentle. Here I'm going to explain my basic process of painting in Photoshop. This piece was done for the CHOW #13 "Character of the Week" challenge on ConceptArt.org and this was the brief:

Historical Fiction

"Lord George Henry Fredrickson. Mid to late 1800's. Lord Fredrickson is a Lich hunter & Master of the Occult of some quiet acclaim in certain discerning circles. By nature he is a reserved man, brutally intelligent, quick in thought and often in action, but never reckless.

Cursed more than a century ago by an Egyptian Lich, Lord Fredrickson walks the twilight between the true light of life and the eternal darkness of death. He can not die, though he can not really live either.

"With each Lich Lord Fredrickson dispatches, he desperately searches for a counter curse to his affliction, but none have been found, much to his continued frustration. Over the past few decades, his searches have turned more desperate, as madness is slowly claiming him. In his more lucid moments, he fears for those he cares for, but holds little hope of changing his fortunes. Isabelle, his wife, has been instructed in the art of horcrux destruction, and how to kill a Lich, but as Lord Fredrickson has no known horcrux, it is feared that all efforts will be futile."

Concept

I begin with a sketch. At this moment I don't have something clear in my mind, just a vague idea so I start to do some sketches on paper, because I feel more comfortable sketching with my pen. I want to do something creepy, but not too horrific, something mysterious - I want him to look noble (Fig 1).



Fig 1

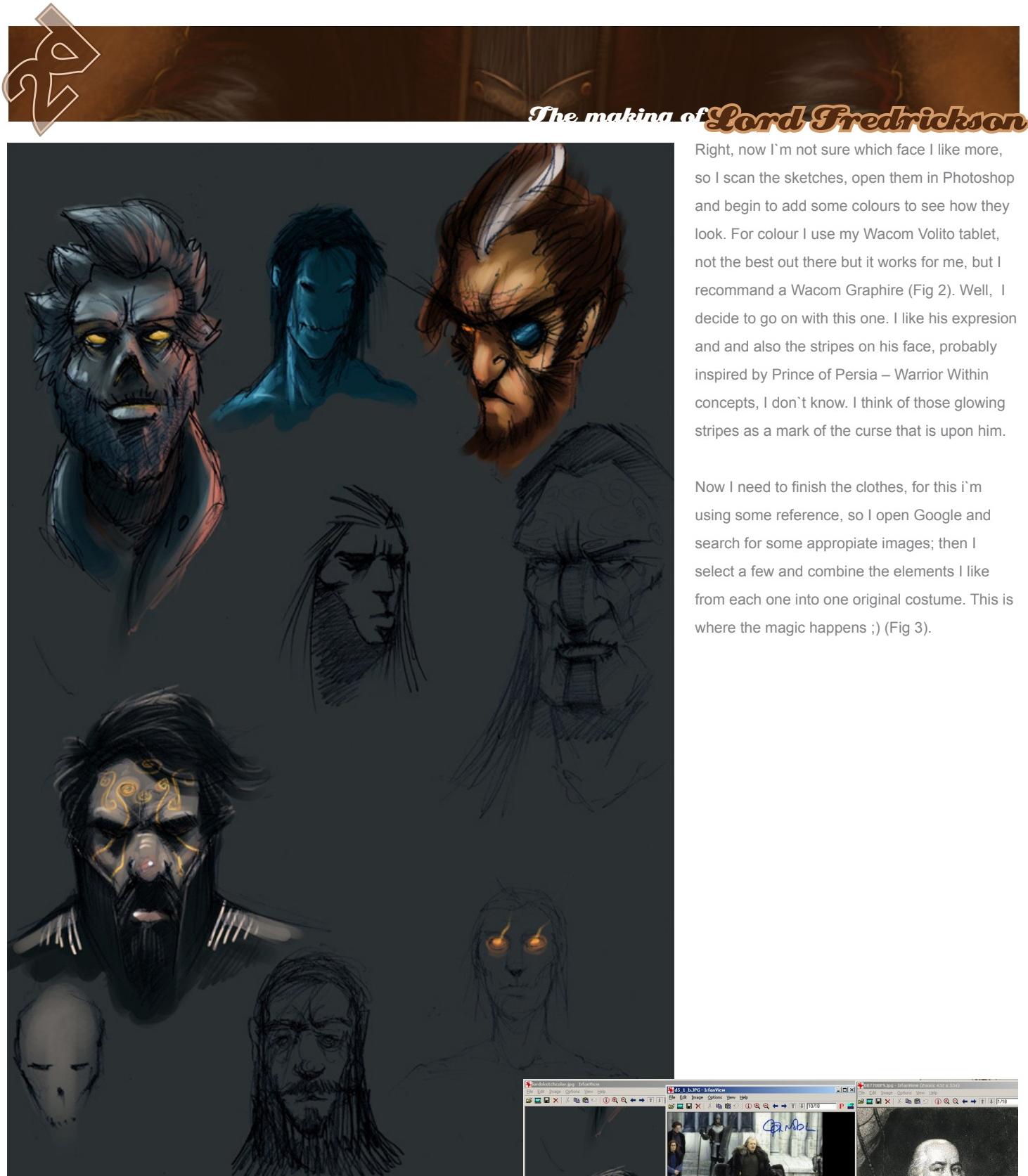


Fig 2

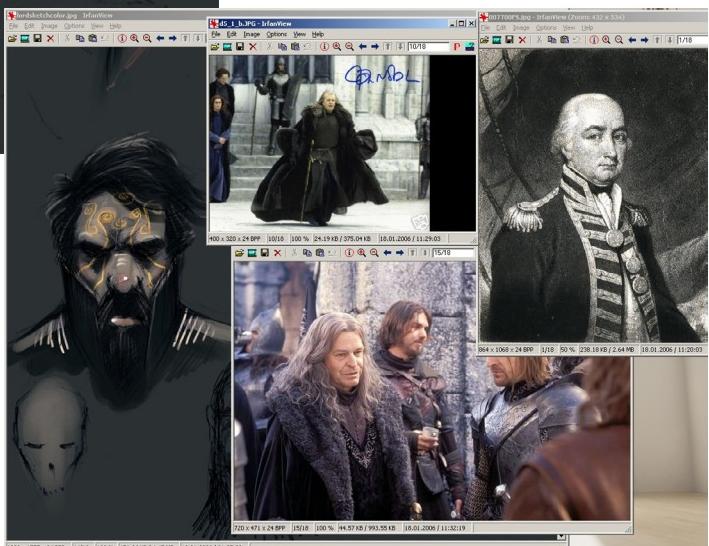


Fig 3

The making of Lord Fredrickson

Right, now I'm not sure which face I like more, so I scan the sketches, open them in Photoshop and begin to add some colours to see how they look. For colour I use my Wacom Volito tablet, not the best out there but it works for me, but I recommend a Wacom Graphire (Fig 2). Well, I decide to go on with this one. I like his expression and also the stripes on his face, probably inspired by Prince of Persia – Warrior Within concepts, I don't know. I think of those glowing stripes as a mark of the curse that is upon him.

Now I need to finish the clothes, for this I'm using some reference, so I open Google and search for some appropriate images; then I select a few and combine the elements I like from each one into one original costume. This is where the magic happens ;) (Fig 3).



I always try to do something new and never seen before something that pushes the limits, almost to exaggeration, yet credible... So here is the final concept, also done in the classic way, with pen on paper (Fig 4).

Now, at this stage I'm usually inking my sketches, I like to have a clear (comicbook-like) line, but not this time because I'll paint over the drawing. So now I scan the drawing, then in Photoshop I adjust the *Levels* and the *Threshold* to make a thin line and get rid of the unwanted pencil (Fig 5).

Now, here is where I start to paint. First I set the layer with the drawing (let's call it L1) to multiply, then I create a new layer (L2) and fill it with a mid grey, then drag the first layer (L1) above the second (L2) like in this picture (Fig 6).

Now, I begin painting on the second layer (L2) by blocking down the silhouette and applying the basic values with one of my favourite brushes "Airbrush Pen Opacity Flow". This stage is important, because here you define the values, the depth and part of the mood of the painting, so I try to focus on this one. I found it quite fun to do (Fig 7).

Fig 4



Fig 5



Fig 6

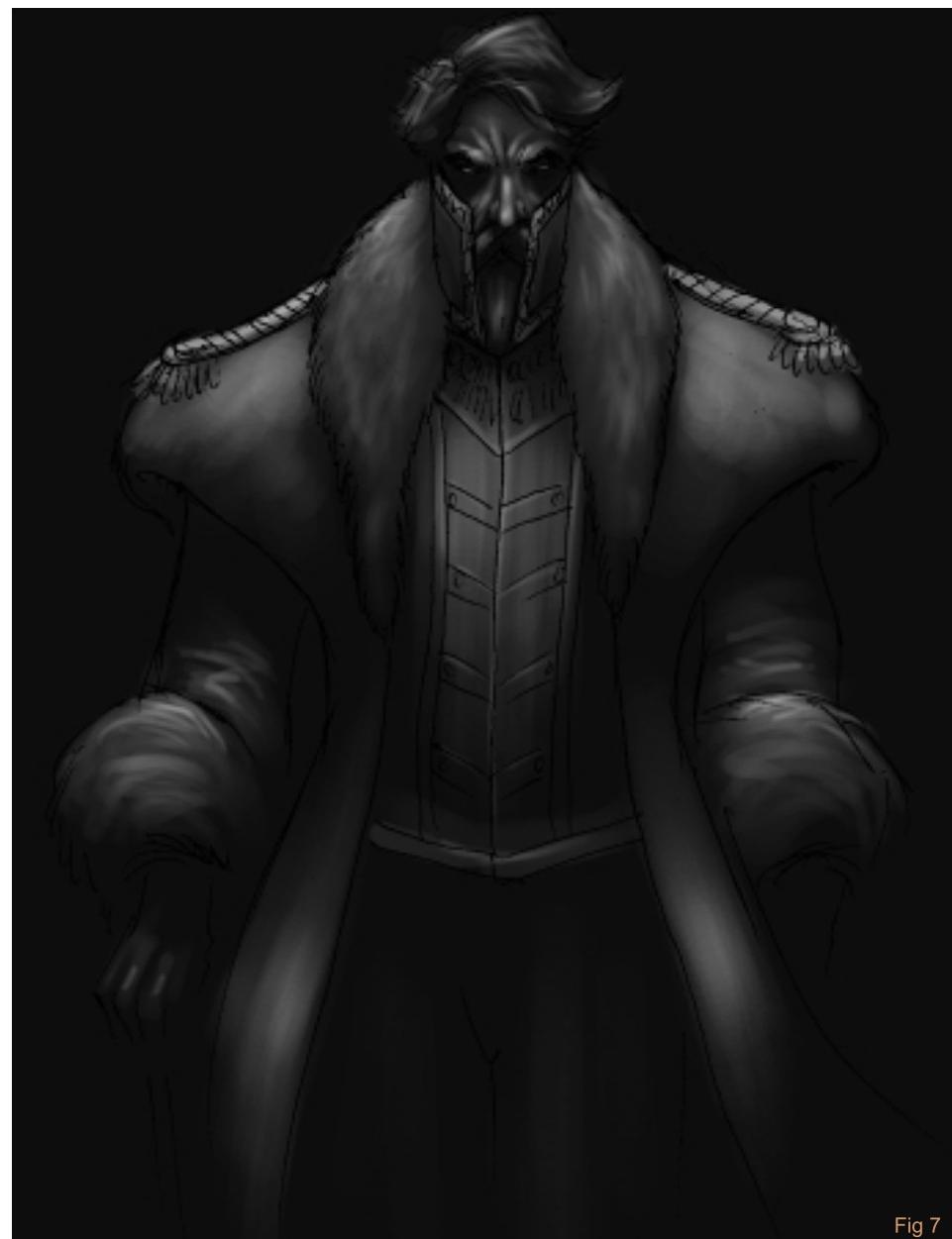
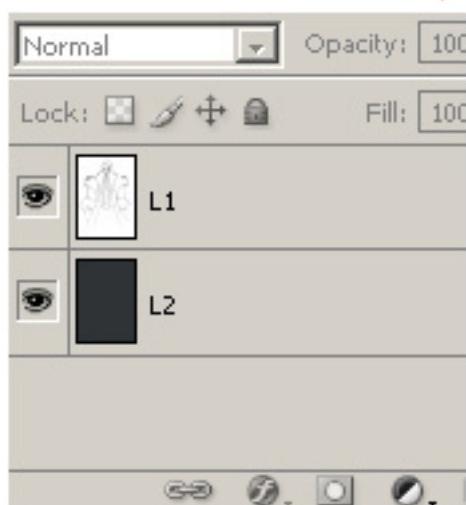


Fig 7



The making of Lord Fredrickson

If you decide to come up with something new but don't want to do the drawing again, you can add it right here with your tablet, just create a new layer (L3) and place it above all other layers – this way you will paint over the lineart (Fig 8).

Next I begin to add some colour to the picture using a large brush. I'm not concerned with the details too much, just trying to pick the right colours to fit the mood I want, and here I want something that looks unreal, dream-like...yet grandiose. This part can be rather long... sometimes I start over to see other variations... but now i'm going to stick to this one because I like the dramatic light from above and the fire-like light coming from behind the character. I'm also being careful with the colour balance (Fig 9).

After I set the colours I begin to add details, dabbing with a large soft brush (with different opacity) and refining with a smaller hard brush. Since I have an idea of the exact palette and mood, it's time to start to refine my painting. I start correcting my shapes, cleaning up the values, the colours, and try to retain as much of the block in as I can (Fig 10).





The making of Lord Fredrickson

Well, I keep doing this until I'm happy with the result. I start with large brushes and use smaller ones at the very end. This is another thing that keeps me loose and makes my work go faster.

In the end I do a small adjusting of the *Levels*, add some final details, correcting here and there... DONE! Now I can go out and drink some beers, happy with my achievement. Hope this helped, if you have any questions concerning this tutorial, I'll be happy to answer, just drop me an email. Good luck!



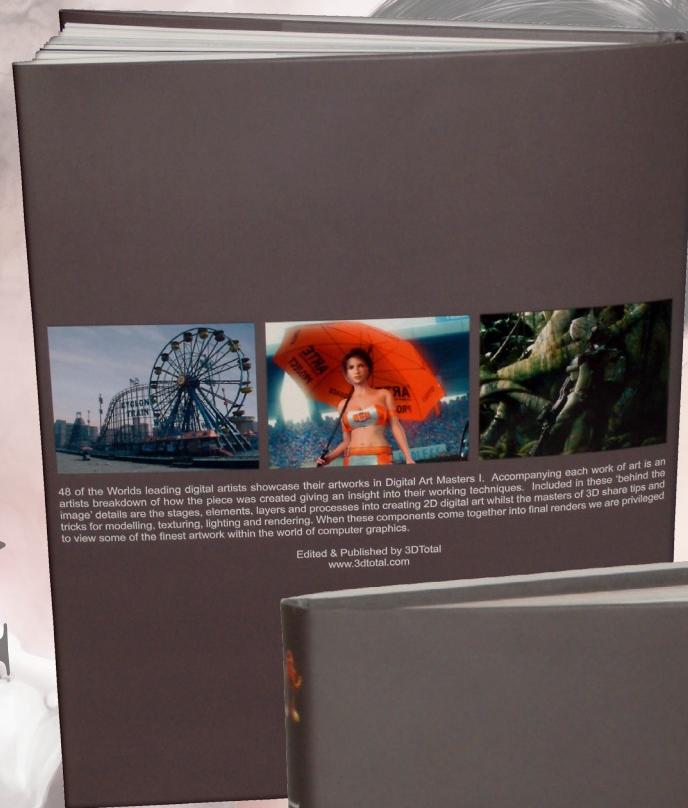
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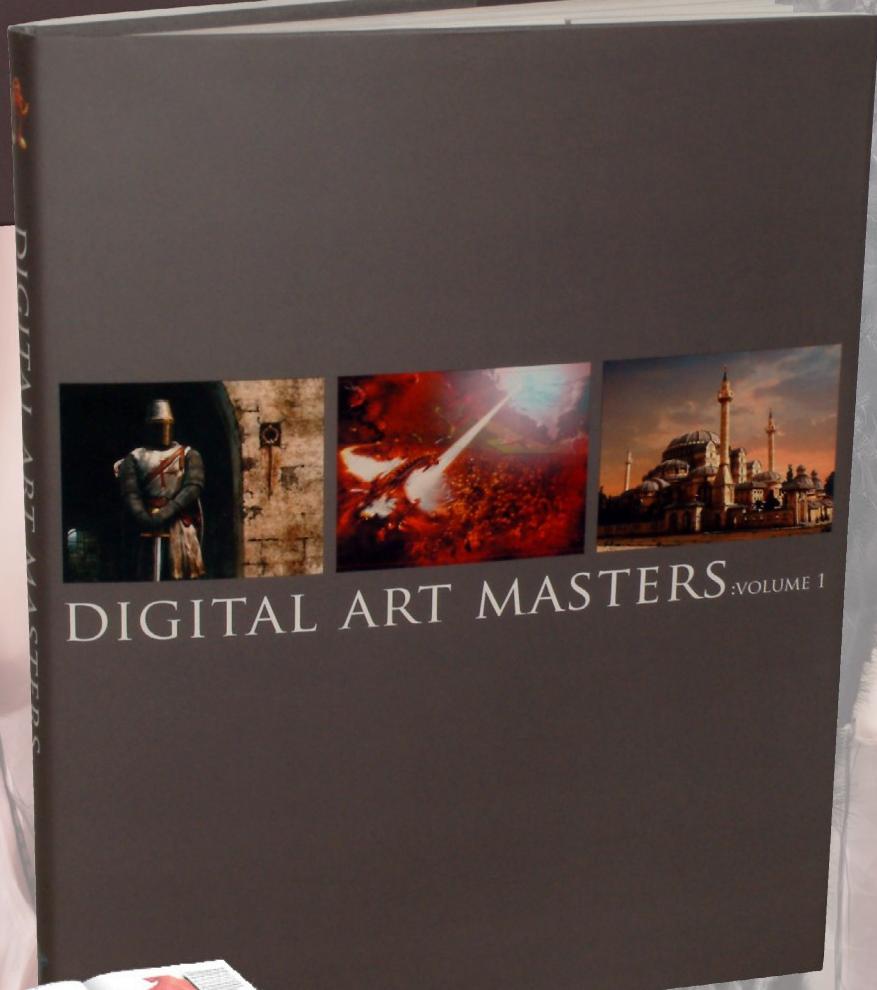
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DIGITAL ART MASTERS



48 of the Worlds leading digital artists showcase their artworks in Digital Art Masters 1. Accompanying each work of art is an artist breakdown of how the piece was created giving an insight into their working techniques. Included in these 'behind the image' details are the stages, elements, layers and processes into creating 2D digital art whilst the masters of 3D share tips and tricks for modelling, texturing, lighting and rendering. When these components come together into final renders we are privileged to view some of the finest artwork within the world of computer graphics.

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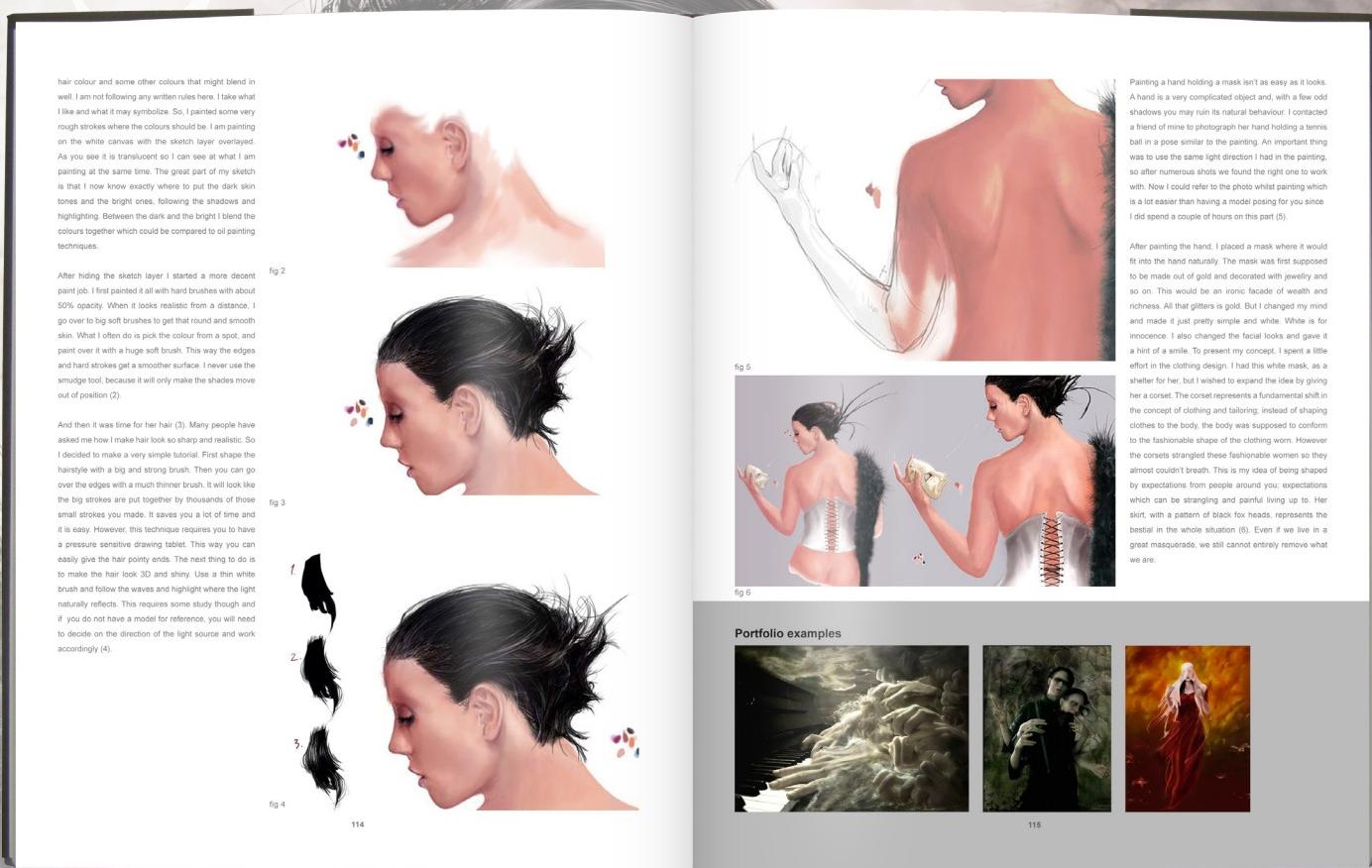


DIGITAL ART MASTERS : VOLUME 1

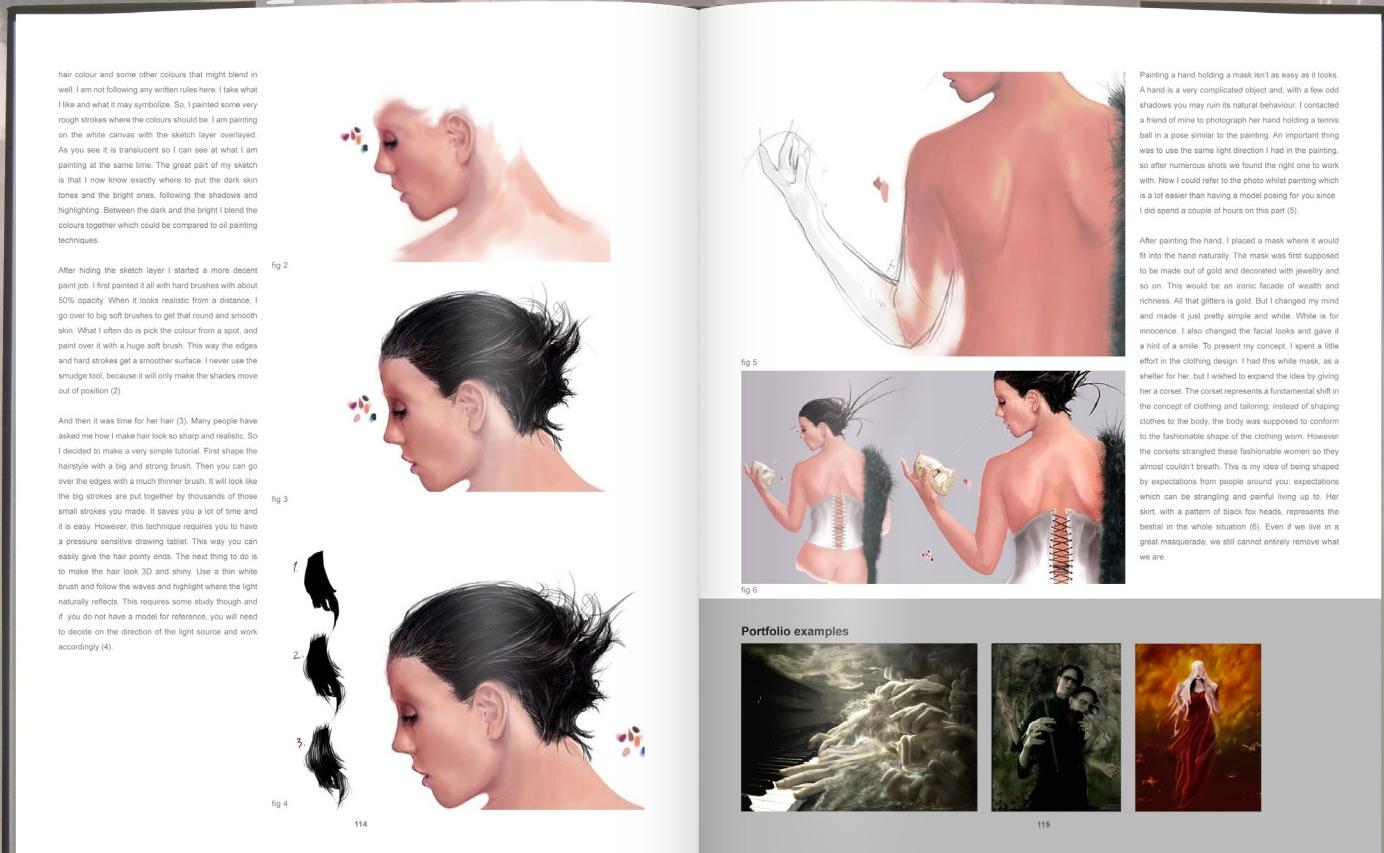


We have exclusive chapters from 3DTOTAL.com's new book 'Digital Art Masters'. The book is more than just an artwork book as not only does it feature full colour, full page images, each artist has described the creation process in their own words, and exclusively for this book. This month we feature:

'Masquerade'
by Egil Paulsen



These Shots of the book pages are full resolution and can be read by zooming in.



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Painting a hand holding a mask isn't as easy as it looks. A hand is a very complicated object and, with a few odd shadows you may ruin its natural behaviour. I contacted a friend of mine to photograph her hand holding a tennis ball in a pose similar to the painting. An important thing was to use the same light direction I had in the painting, so after numerous shots we found the right one to work with. Now I could refer to the photo whilst painting which is a lot easier than having a model posing for you since I did spend a couple of hours on this part (5).

After painting the hand, I placed a mask where it would fit into the hand naturally. The mask was first supposed to be made out of gold and decorated with jewelry and so on. This would be an iconic facade of wealth and richness. All that glitters is gold. But I changed my mind and made it just pretty simple and white. White is for innocence. I also changed the facial looks and gave it a hint of a smile. To present my concept, I spent a little effort in the clothing design. I had this white mask, as a sheller for her, but I wished to expand the idea by giving her a corset. The corset represents a fundamental shift in the concept of clothing and tailoring; instead of shaping clothes to the body, the body was supposed to conform to the fashionable shape of the clothing worn. However the corsets strangled these fashionable women so they almost couldn't breath. This is my idea of being shaped by expectations from people around you, expectations which can be strangling and painful living up to. Her skirt, with a pattern of black fox heads, represents the bestial in the whole situation (6). Even if we live in a great masquerade, we still cannot entirely remove what we are.

Portfolio examples



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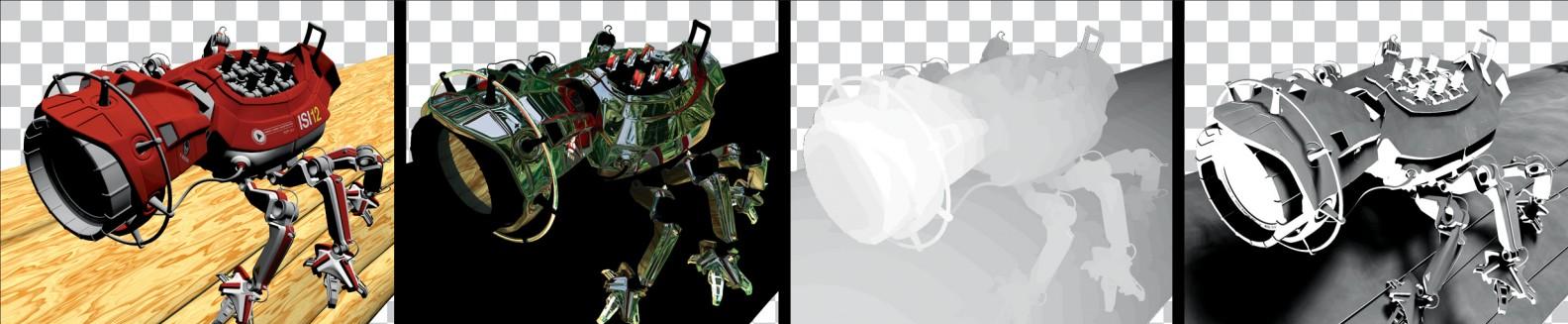
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Portfolio examples



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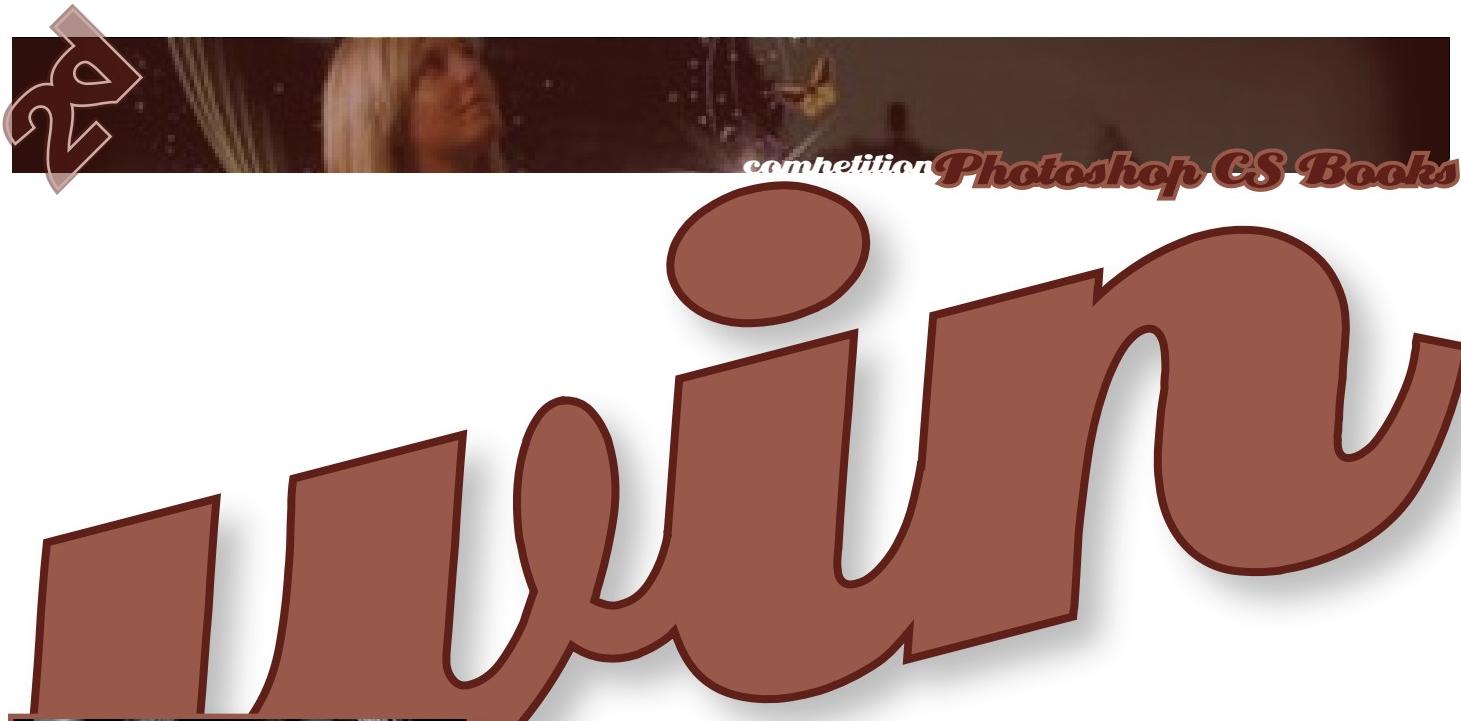


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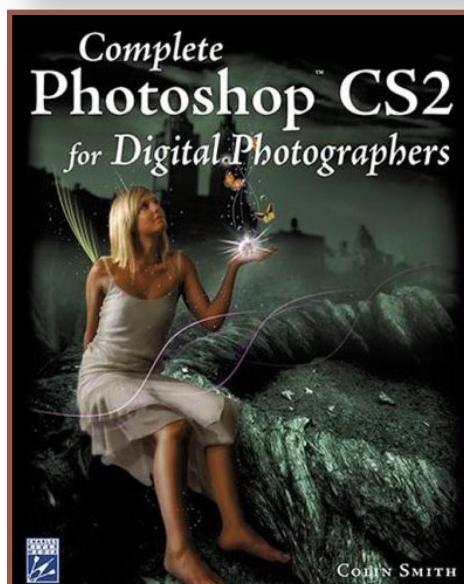
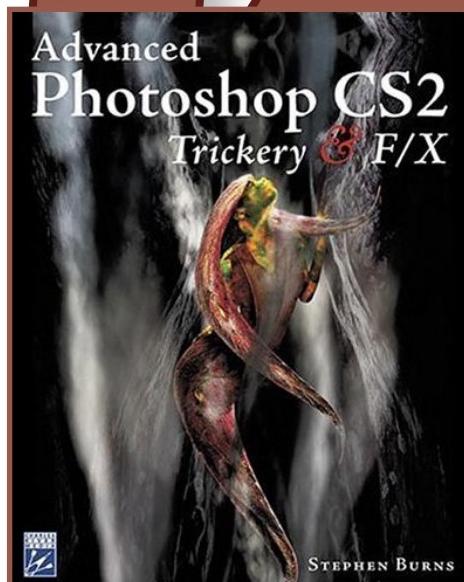


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